VOGUE

NOV.
$3.00

GREAT STYLE

NONSTOP, SEASONLESS DRESSING— SOFTER, LIGHTER

couture: in a new mood

HAIR NOW prettier is easier

fragrance — what's new

fran lebowitz ON SIN

THE DO'S AND THE DON'T'S

My first list of what I like and don't like about Christmas.

My dislikes.

My likes.

1. Women who hang around under the mistletoe.

2. I like having an excuse to express how I feel about poinsettias.

3. Santa.

4. I like those few moments when people with nothing to gain are nice to each other.

5. I like watching my dogs open their presents.

6. I like a Christmas list with something to it—a peerage, a trout stream, perfume. Mine, of course.

7. And I love when it's all over.

Bill Blass

Bill Blass for women

Perfume. Cologne. Cologne Spray.

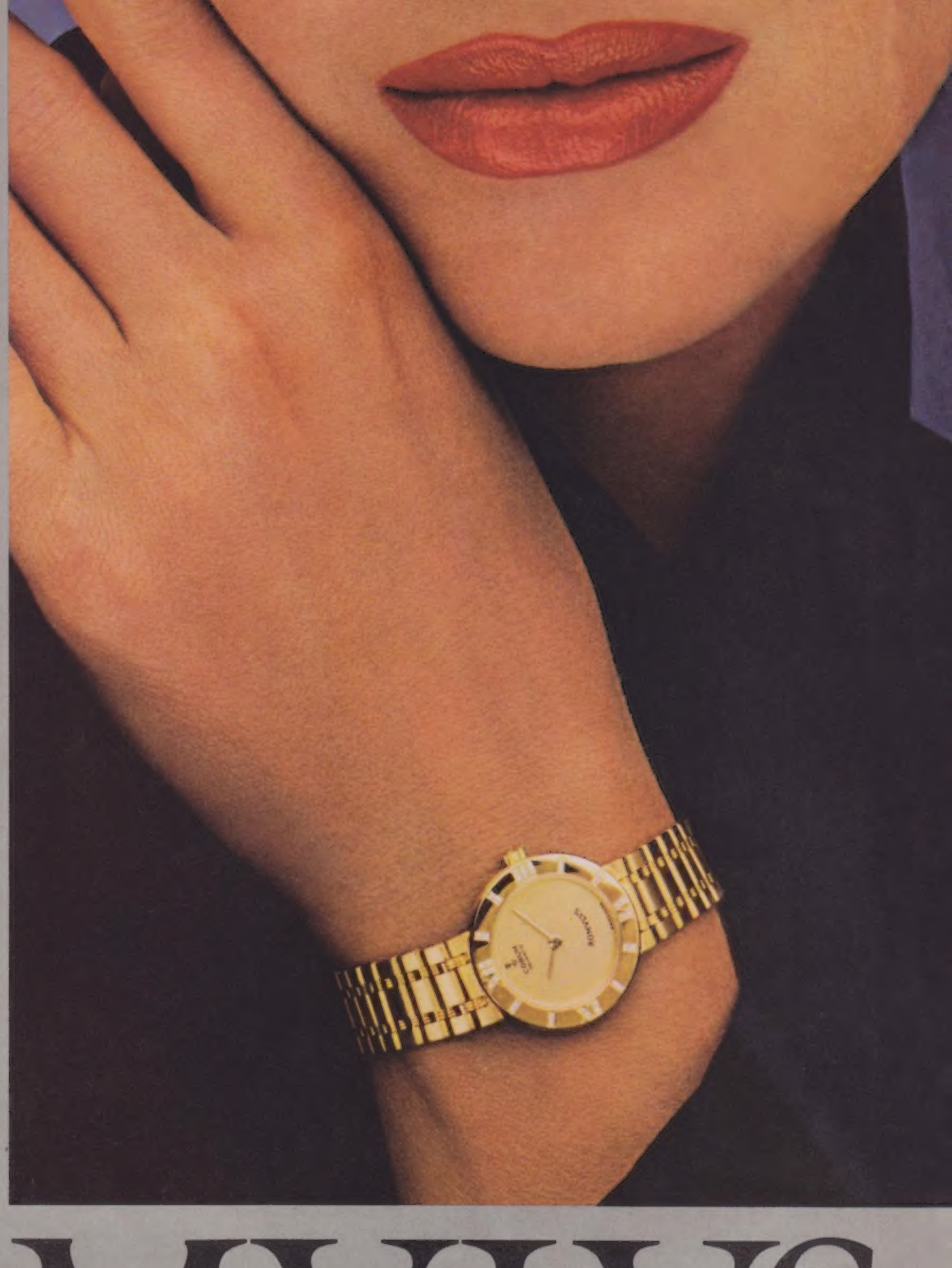
©1986, Bill Blass, Inc.

Discovering a classic can be a breathtaking experience. Your pulse quickens. Your hand wants to touch. Your eye returns again and again, admiring the beauty.

The Corum Romulus is just such a classic.

Created and patented 30 years ago in La Chaux-de-Fonds, Switzerland, Romulus is simplicity itself. Around a pure unadorned circle of solid 18 karat gold, rests a bezel of crisply carved Roman numerals set with diamonds. The Corum Romulus is ultra-thin, water resistant, and quartz accurate to within 60 seconds a year.

Of course a timepiece of such classic proportion was destined to be copied. But isn't it nice to know you discovered the original?



CORUM®

ROMVLVS™

Ladies': 18 karat gold with crocodile strap. Men's: Polished 18 karat gold link bracelet. Both with hand carved Roman numerals and sapphire crystal.

MAYOR'S
Fine Jewelers since 1910.

Coral Gables • Miami • North Miami
Hialeah • Ft. Lauderdale • Hollywood
Plantation • Coral Springs
Pompano • Orlando
Boca Raton Boynton Beach

In Florida, call toll-free 1-800-432-2380.
Out of state, call toll-free 1-800-327-1580.

altman's

a New York tradition since 1865

We're entering an era of Post-Modern Poise:

Gianni Versace's balance of flair and refinement

Now the bustier conquers the night with a flutter of tier-drops.

Black silk faille whispers across a dance floor, signaling the new allure. Spare, small, strapless, to bare your shoulders, snug your waist. Then the brief, leggy skirt splurges into a trio of tiers.
6 to 10, 1680.00. Moda Italia, third floor of the store with good taste, and good manners.

Out of town, call Toll Free 1-800-228-5000. Diners Club, American Express,® Visa® and MasterCard™ are welcome at Altman's.
361 Fifth Avenue, New York, N.Y. 10016, White Plains, Manhasset, N.Y., Short Hills, Ridgewood/Paramus, N.J., St. Davids, Pa.

pure pure Americanlook

Beguiling now, our dancedress with the wittiest jacket of all by Geoffrey Beene

Our fantasy of white linen with black silk organza starts with the genius of a jacket that's cropped, flared and cleverly appliqued to look breathtaking over the barebacked dress with its great waltz skirt. By Geoffrey Beene.
Lord & Taylor, Fifth Avenue at 39th Street.

Gail Kittenplan and her staff of Personal Fashion Advisors can help you put together a whole new season of looks you'll love. To make an appointment call (212) 391-3519

Who knows the Americanlook better than Lord & Taylor!

VOGUE®

november

FASHION

198 FYI: What Gives a Woman Style? By Kathleen Beckett
326-364 Vogue's View: People, Places . . . Ideas. By Kathleen Madden
367 Point of View: Why Fashion Is Different this Month
368-381 A Welcome Change—Seasonless Dressing
382-391 Back to the Future—A Couture Fantasy
392-397 Shock Waves—Hot New Swimsuits
398-403 Cold Snap!—Bold New Dressing with Fur
428-433 The Real Delights of Evening
442-445 The Faces to Watch!
446-453 Day Dressing: On a Fast Track
454 Vogue Patterns: Denim On a Fast Track
456 Last Word

BEAUTY AND HEALTH

48 Beauty Now/Cover Look
60 Beauty Now: Image, Home Scent
146 Beauty Q & A
156,162 Hair Now: P.M. Style, Color News
170 Fitness Q & A
178 Mind Health. By Carol Tavris, Ph.D.
180 Fitness Now: What's News
224 Health. By Melva Weber
226 Shape-Up Now: Walking Test . . . Sports Bras . . . more

Couture fantasy

Bright idea

404-407 Hair: A New Mood
434-439 Fragrance: Fact & Fantasy. By Shirley Lord
440-441 The Double Advantage—Working Out Together . . . "Team" Workout—Carol Alt and Ron Greschner
458-465 Health Style: Check-Up Checklist . . . Birth Control . . . more
460 Your Diet: Eating and Stress. By Judith S. Stern, Sc.D.
465 Your Well-Being: Excuses. By Barbara Lang Stern

PEOPLE ARE TALKING ABOUT

86-128 What's News, What's Coming: Movies, Music, and more
138 Between Us. By Lorraine Davis
166 Managing Your Money. By Marion Asnes
206 Jung, Love, and Happiness. By Joan Juliet Buck
222 Driving Style. By Lesley Jane Nonkin
232-247 Talking About Books: Marilyn Monroe and Pat Nixon Are Between the Covers This Month
408 Anouk Aimée: The Female Mystique. By Joan Juliet Buck
410 Chrissie Hynde: Velvet Hand in a Black Leather Glove
411 L.A.—Art in the Fast Lane. By Jed Perl
412 Nuclear Macho. By Jacqueline A. Simon
414-417 A Month at Swan Lake: Suzanne Farrell's Dance Camp
418 Fran Lebowitz on Sin. An Interview by Ann Arensberg

LIVING

252 Food in Vogue. By Barbara Kafka
266 High Spirits: After-Dinner Drinks. By Martin Gersh
270 Entertaining. By William and Chesbrough Rayner
274, 276 Living. By Barbara Plumb
420-427 Passion Makes Perfect: The Voluptuous World of Linda and Robert Taubman. By Francesca Stanfill

TRAVEL

278-321 Sun Spots: The Ultimate Resort Report
282 Hana-Maui, Hawaii. By Eleanore Phillips Colt
284 Caribbean News. By Despina Messinesi
288 The New Puerto Rico. By Despina Messinesi
290 Barbuda, Grenada, and St. Lucia. By Margaret Zellers
295 Búzios, Brazil. By Christopher Cox

Year of the bow!

Anouk: the female mystique

302 Mexico's Secret Beaches. By Luisa Valenzuela
306 Hot Times in Miami/Palm Beach. By Jeanne McCulloch
308 Florida's Discreet West Coast. By Jennifer Quale
312 Islamorada: Florida on a Different Key. By Suzanne Hart
316 The Luxe South Pacific. By Marion Von Adlerstein
321 Mauritius and the Maldives. By Marion Von Adlerstein
321 Vogue Travel Guide
322 Travel Now. By Richard Alleman

IN EVERY ISSUE

32 Masthead
52 Reader Letters
172 Horoscope. By Rockie Gardiner

COPYRIGHT © 1986 BY THE CONDÉ NAST PUBLICATIONS INC. ALL RIGHTS RESERVED. PRINTED IN THE U.S.A.

Vogue ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills, CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Eric C. Anderson, Treasurer; Pamela M. van Zandt, Secretary. Second-Class postage paid at Beverly Hills, CA, and at additional mailing offices. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $24 for one year; $46 for two years. In Canada, $43 for one year, $84 for two years. Elsewhere, $45 for one year, payable in advance. Single copies in U.S., $3; in Canada, $3.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 176, NO. 11, WHOLE NO. 3256. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder CO 80322

BOULEVARD four

Graphic opposition,

Supremely balanced with

linear aplomb.

Here, his classic transition.

Clean-cut composure

never looked

so right.

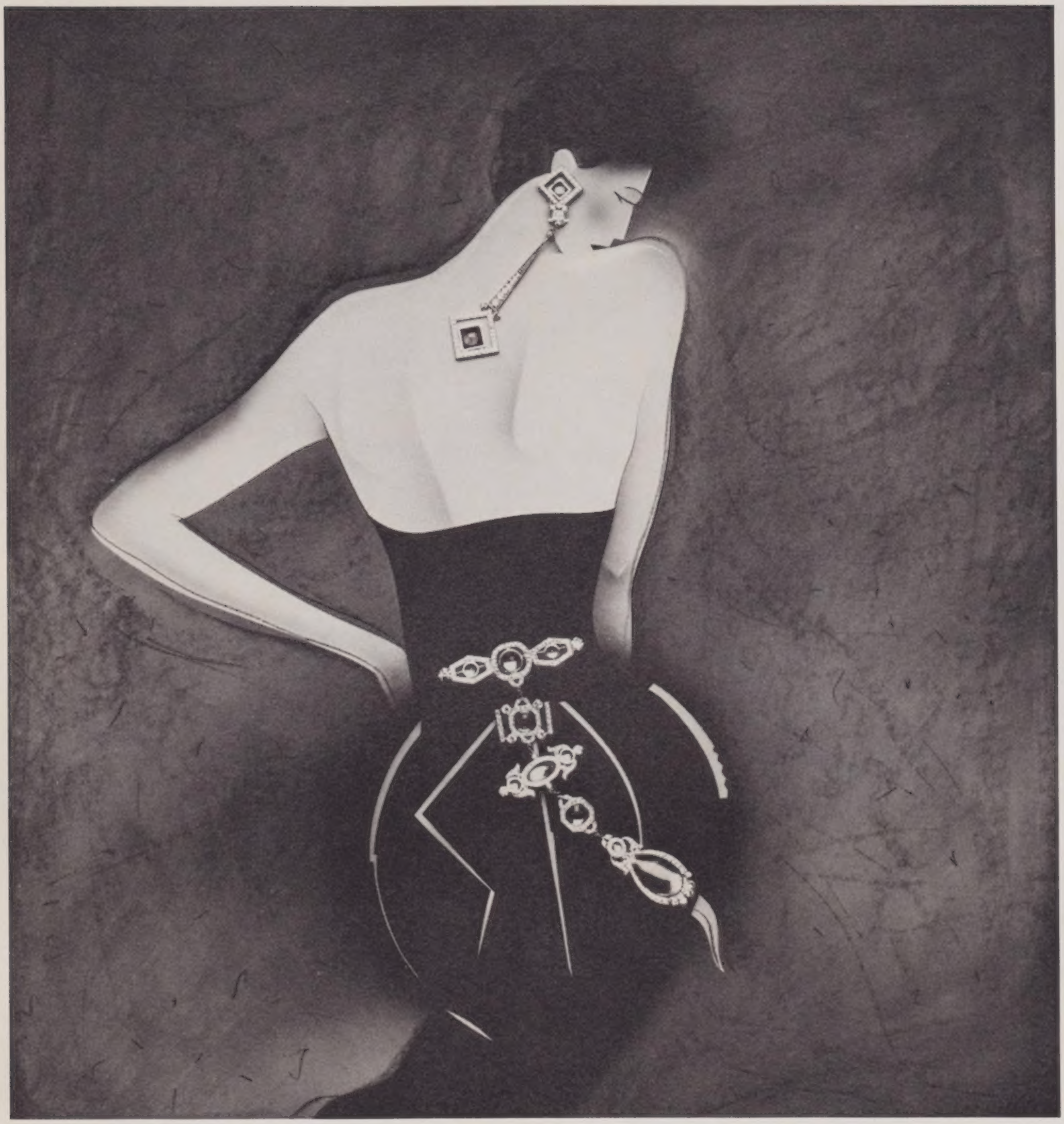
The black double breasted blazer with gold-button detail, tropical worsted wool, 4 to 14. Wool gabardine pant in pure ivory, 4 to 14. Sleeveless sweater with collar, rayon/cotton, black S-M-L. In Bloomingdale's NOW on Boulevard Four, New York. And in selected stores.

Calvin Klein Classifications

bloomingdale's

The Fur Salon (D.035), 3rd Floor, Macy's Herald Square. Furs labeled to show country of origin. Use your Macy's charge. Or the American Express® Card.

Scenario Autumn 1986
The Eagle & The Crown



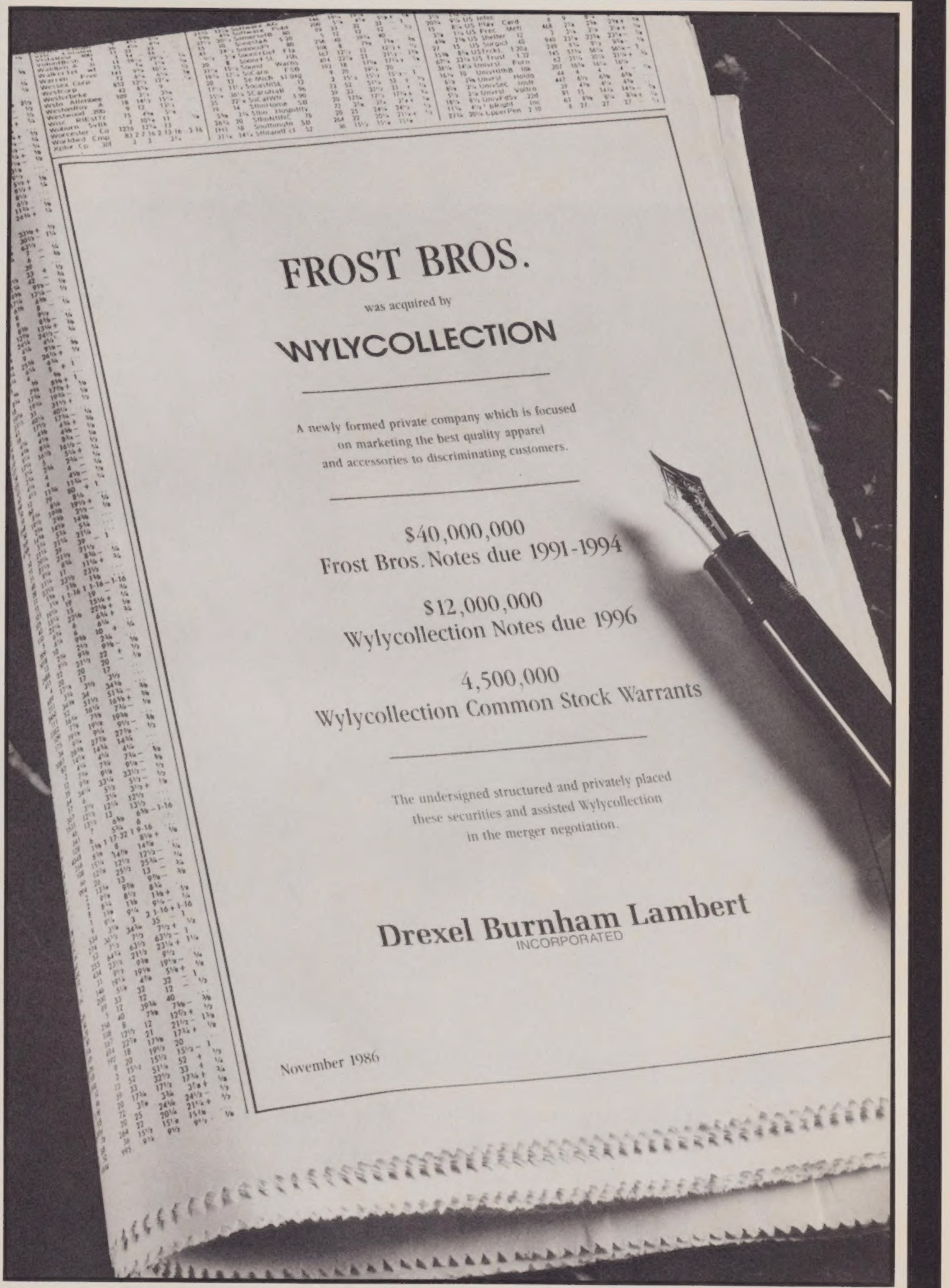
First at Field's: Butler and Wilson in a shop all their own.

The pedigreed "paste" that's the toast of London's Fulham Row. Great pretenders that celebrities covet, and you'll adore. Shown from the collection: Rhinestone drop earring, 89.00. Handblown multi-strand brooch, 198.00. Jewelry not shown in actual size. Butler and Wilson Boutique, First Floor, State Street and Water Tower Place.

The Eagle And The Crown
Marshall Field's Salutes
Great Britain

Marshall Field's

T & M Project


FROST BROS.
was acquired by
WYLYCOLLECTION
A newly formed private company which is focused
on marketing the best quality apparel
and accessories to discriminating customers.
$40,000,000
Frost Bros. Notes due 1991-1994
$12,000,000
Wylycollection Notes due 1996
4,500,000
Wylycollection Common Stock Warrants
The undersigned structured and privately placed
these securities and assisted Wylycollection
in the merger negotiation.
Drexel Burnham Lambert
INCORPORATED
November 1986

PERRY ELLIS SCARVES

REVLON

©1986 Revlon, Inc. Our model is wearing Tender Peach Powder Creme Makeup Baked Coral Super Lustrous Lipstick Tawny Peach Naturally Glamorous Blush-On Mocha Glaze and Tiger Lily eye shadow

Until now it took two makeups to do what this extraordinary one does.

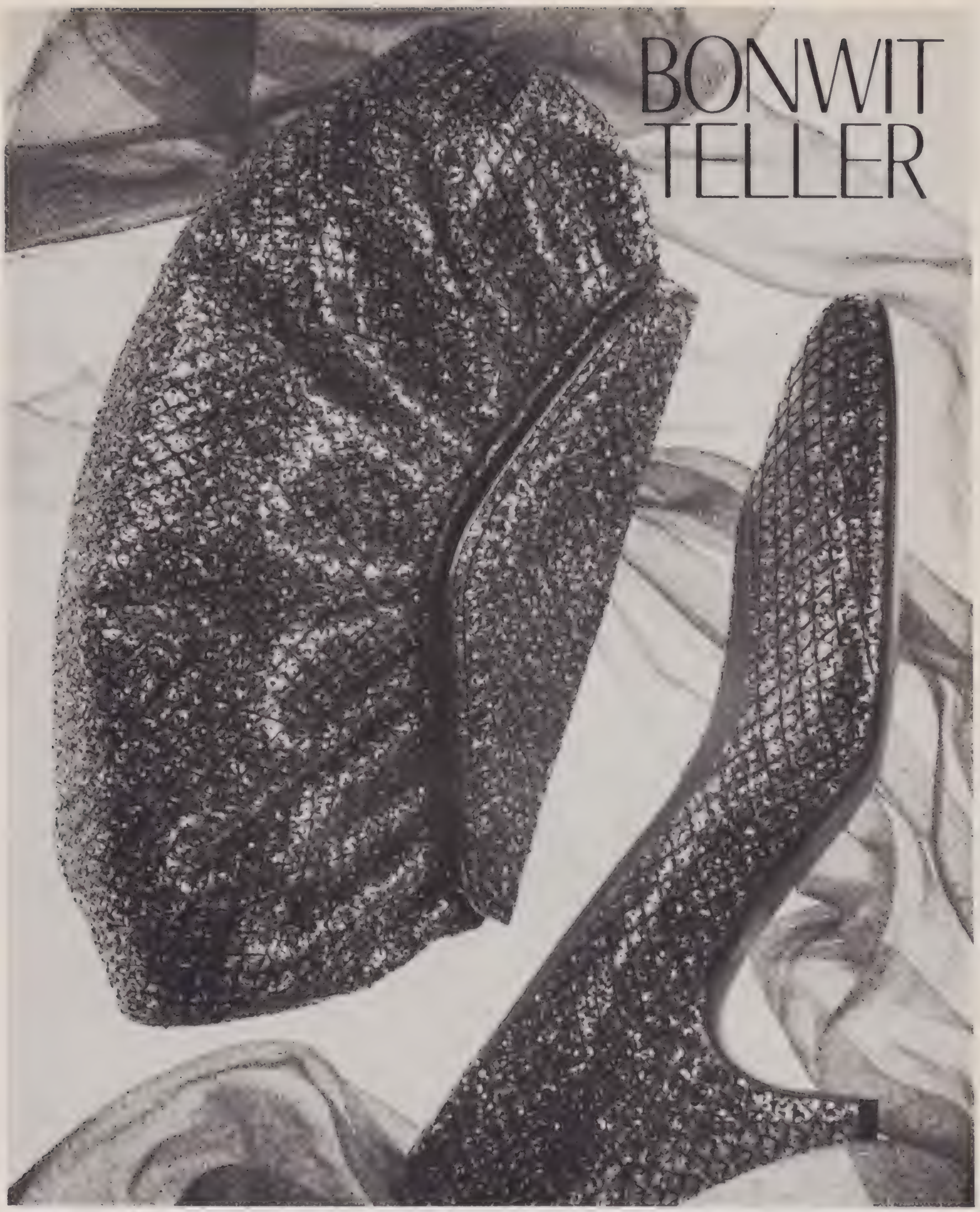
Extraordinary PowderCreme Makeup. Only from Revlon.

It glides on like your most beloved cream makeup. Yet provides the matte finish of an elegant face powder.

It's both a cream and a powder, and yet neither, because it is its own unique formula in a compact. PowderCreme Makeup's lightweight texture gives your skin plenty of chance to breathe; but in spite of its lightness it wears a long, long time.

The result, in eight shades, is as close to a perfect makeup as you get in this old world.

Revlon. The difference between looking good and looking great.



STARRY, STARRY NIGHTS

By Stuart Weitzman: silvery constellations—like gems caught in a golden net. Clutch with drop-in shoulder strap, 160.00 (027-8102) Pump, 130.00 (027-8101) Sizes: 7-10 AAA, 6½-11 AA, 5-11 B, and 6-10 C. The Shoe Salon

New York Manhasset Scarsdale Short Hills Boston Troy Chicago Oakbrook Philadelphia Jenkintown Bal Harbour Palm Beach Beverly Hills Palm Desert Kansas City
To order call 1-800-544-3004. Imported; USA fabric. Deliveries within Bonwit Teller local delivery zone, add 2.50. Outside this zone, our established delivery rates will apply and will be added. Add state & city tax, where applicable. Use your Bonwit Teller Account card. American Express, Diners Club, Visa or MasterCard also accepted.

Lillie Rubin

THE PALM BEACHES BAL HARBOUR CORAL GABLES DADELAND FT. LAUDERDALE HOLLYWOOD PLANTATION BOCA RATON POMPANO ST. PETERSBURG ORLANDO CLEARWATER
TAMPA BOYNTON BEACH ALTAMONTE SPRINGS JACKSONVILLE ATLANTA RALEIGH GREENSBORO CHARLOTTE GREENVILLE KNOXVILLE CHATTANOOGA NASHVILLE MEMPHIS MOBILE
BIRMINGHAM NEW ORLEANS HOUSTON AUSTIN FT. WORTH NORTH PARK PRESTONWOOD SAN ANTONIO LAS VEGAS COLORADO SPRINGS DENVER OKLAHOMA CITY TULSA PHOENIX
SCOTTSDALE TUCSON ST. LOUIS SAN MATEO SAN DIEGO WOODLAND HILLS PALM DESERT CORTE MADERA SHERMAN OAKS DEL AMO SOUTH COAST PLAZA LA JOLLA SANTA CLARA

1986 Estée Lauder, Inc. Photograph: Skrebneski Clothing: Derek May

At last, perfect skin.

Estée Lauder's

Skin Perfecting Creme

Firming Nourisher

The serious firmer for those
who like to take cremes lightly.

What makes skin perfect? Basically, three key factors: firmness, elasticity and smoothness. What makes a skincare product perfect? Read on.

Skin Perfecting Creme is an ultra-lightweight formula developed by Estée Lauder with Firmex,™ a breakthrough complex of ingredients that restores and maintains a more youthful appearance. In just two weeks of daily use, your skin will be:

- **measurably firmer,**
- **measurably more elastic,**
- **measurably smoother and softer,**
- **hydrated for over 15 hours with each use,**
- **and visibly retexturized.**

Scientific tests, including ultrasound measurements, prove it. And, after 4 weeks of daily use skin is 52% smoother, making existing lines and wrinkles less noticeable. Best of all, Skin Perfecting Creme's luxurious, fluffy-light formula feels so wonderful, you'll hardly know you have it on, until you see how perfectly it works.

ESTĒE
LAUDER

NEW YORK • LONDON • PARIS

DRESSING WELL SHOULDN'T END

It's strange.

A person goes to a tremendous effort to dress in fine clothes that reflect his or her taste and point of view.

It begins with an impeccably made jacket, continues with the correct shirt or blouse—then stops cold right where it shouldn't—at the wrist.

The result is a watch that is inconsistent with the rest of your wardrobe.

And it shows.

The reverse becomes patently clear when, to compliment your finely tailored clothes, you slip on a Concord Mariner SG.

Hand crafted in Bienne, Switzerland, the Mariner SG can not only stand up to, but enhances, the finest tailoring in

The flat, wrist-hugging comfort of Concord's integrated bracelets.

FRED
JOAILLIER
PARIS • MONTE CARLO • CANNES • GENEVE
703 FIFTH AVENUE AT 55TH • NEW YORK, NEW YORK 10022 • 212/832-3733
401 NORTH RODEO DRIVE • BEVERLY HILLS, CALIFORNIA 90210 • 213/275-3733
THE GALLERIA • 5015 WESTHEIMER • HOUSTON, TEXAS 77056 • 713/960-9441
THE GALLERIA • 13350 DALLAS PKWY • SUITE 1375 • DALLAS, TEXAS 75240 • 214/458-9012

AT THE EDGE OF YOUR SLEEVES.

the world. It is available in 14K solid gold; or in combination with cut diamonds, natural or black chromium stainless steel.

As a pure timepiece, the Mariner SG is unexcelled. The thin, sculptural case and perfectly integrated bracelet hug the wrist with a feel that is natural…right. For any occasion. Rugged beauty, handsomely refined, accurate to within seconds a year and water-tight. A sapphire crystal makes it virtually scratch-proof. And because of its meticulous craftsmanship and styling, the Mariner SG will easily stand the test of time.

The fact is, your watch is the leading edge of your wardrobe. So, why not lead with the best? The Concord Mariner SG.

The sculptural case design reflects Concord's pioneering technology of thinness.

CONCORD®

Time is what you've made it.™

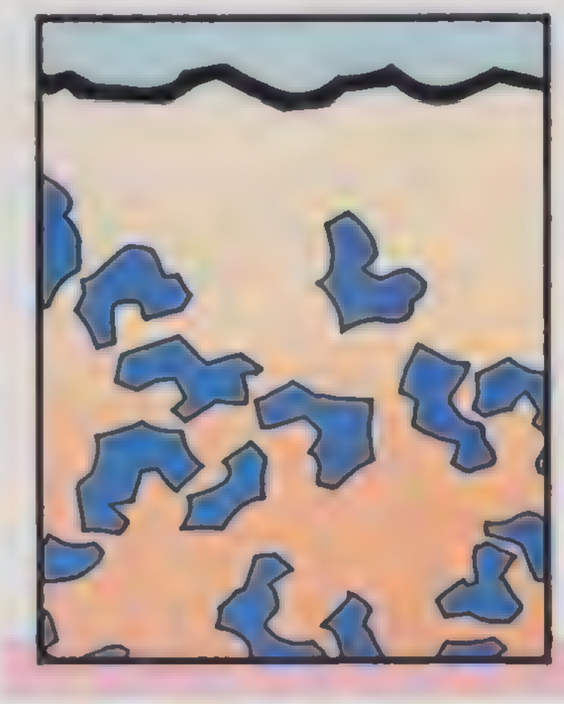
How To Stop A Wrinkle From Happening:

NEW ANTI-AGING DAILY MOISTURIZER.

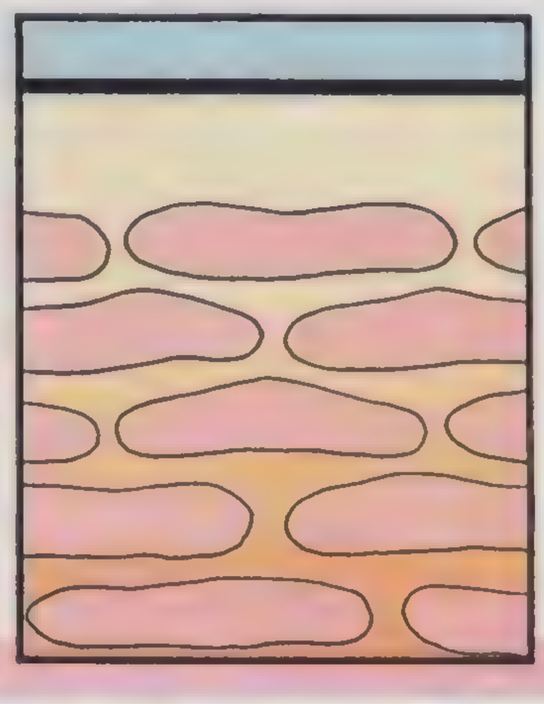
Wrinkles. They don't start where you think they do.
They start underneath your skin. That's why New Anti-Aging Daily Moisturizer goes beyond mere surface treatment. It actually protects the vulnerable skin underneath your face, where wrinkles begin. And it does it with an unprecedented anti-aging formula called C DC.*

The breakthrough complex, C DC.
The power behind New Anti-Aging Daily Moisturizer is Cellular Defense Complex. This extraordinary formula works in three stages to help stop wrinkles before they even start: First, intensive moisturizing works quickly on wrinkle-prone areas, reviving and replenishing skin. Next, C DC simulates the skin's own hydrating factor, daily helping skin to retain moisture crucial to wrinkle-free skin. Then, essential emollients work over time to keep skin smooth, strong and resilient.

Beyond protection: C DC actually helps prevent and reverse the visible signs of aging.
The two most common wrinkle-makers, sun and fluorescent lighting, penetrate your skin and damage the new skin cells underneath, causing them to weaken and actually break down. And that's how wrinkles are formed. But C DC is so effective, just a few drops each day will not only protect the vulnerable skin underneath your face—it will actually help put a halt to skin damage to reverse the visible signs of aging already there.



Without C DC: New skin cells are damaged by time and environment, causing them to weaken and break down. And that's how wrinkles are formed.



With C DC: This unique complex works daily to keep young skin cells healthy and strong, preventing damage and stopping wrinkles before they start.

A difference you can see. And feel.
Use New Anti-Aging Daily Moisturizer every day, and you'll watch the dry lines on your face become visibly reduced, see your skin start to look younger. Your skin will feel softer, better textured. And it's the very first anti-aging mois-

© 1986 Revlon, Inc.

turizer specially formulated to suit your skin type. So whether you have skin that's oily or very dry, New Anti-Aging Daily Moisturizer has the formula that best responds. Which means nothing works better. It even has a special sunscreen to protect your skin. Of course it has no fragrance. Of course it has no colorants. And it will never clog your pores.

New Anti-Aging Daily Moisturizer from Moon Drops. Now you can stop a wrinkle from ever becoming one.

*CDC, Cellular Defense Complex, Moon Drops and Revlon are trademarks of Revlon, Inc.

Revlon research has created a formula so advanced, it can stop wrinkles before you even see them.

MOON DROPS
REVLON

REVLON
"Special Eyes" and Mascara

Revlon invents 'Special Eyes' Micropure* Mascara.

Non-irritating even to contact lens wearers.

Mascara can be a real pain. Especially if your eyes are sensitive.† That's why the Revlon laboratories created new 'Special Eyes' mascara. The ophthalmologist-tested Micropure™ mascara. It lengthens without fibers. It's tear-resistant, won't flake, smear or run. And feels beautiful.

New 'Special Eyes.' Even the contact lens wearers who tried it, loved it. And if it's good enough for them... it's good enough for anybody. Three custom brushes give you lashes just the way you like them.

*Uniquely processed and purified to the highest cosmetic standards
†Eyes that irritate easily

Revlon. The difference between looking good and looking great.

DONNA KARAN
AT
J.W. ROBINSON'S

PHOTOGRAPHS BENOIT MALPHETTES

HYDRA-RICHE

Hydrating Creme LipColour

Colour so rich you can feel it.

With the very first touch, your lips will luxuriate in brilliant colour and shine. Hydra-Riche feels remarkably creamy, smooth and wears so evenly. Tests prove that this extraordinary formula hydrates, leaving lips noticeably softer, smoother, silkier. Its added plus: protective sunscreens.

All this could only be concealed in the luxury of Lancôme's black and gold signature case. It discreetly opens to a beveled tip for the perfect application of very affluent French shades.

Now rich is so much more than just colour.

LANCÔME
PARIS

BEVERLY HILLS
LOS ANGELES
SAN DIEGO
Laise Adzer
LAS VEGAS
PALM DESERT
NEWPORT BEACH

TIFFANY & CO.

TO ORDER CALL 800-526-0649 • ©T&CO. 1986

© 1986 Estée Lauder, Inc. Photograph: Skrebneski Clothing: Adrienne Vittadini Jewelry: Wendy Gell Collection: China House of Arts, New York

JUST ONE DROP
TELLS YOU WHY
ESTĒE LAUDER WAS KEEPING

PRIVATE COLLECTION

FRAGRANCE FOR HERSELF

ESTĒE LAUDER

NEW YORK • LONDON • PARIS

We photographed the Autumn/Winter Collection at a home on the northeastern coast of the United States. It was built in 1904 by a businessman for his fiancée, converted to a convent, and finally transformed into a beautiful weekend home. This location was difficult to find, but while the exceptional, may not be found everywhere, it can be found by anyone who truly appreciates the best.

Photographs by Fabrizio Fern. All merchandise from the Gucci Autumn/Winter Collection. Available in our stores or through our catalogue. For store addresses or further information call 1-800-221-2590. To receive our 1986 Autumn/Winter Catalogue send $6.00 (includes postage) to Gucci, CSB 3168, Department 012, Melville, N.Y. 11747. The American Express® Card Welcomed

© Gucci America, Inc. 1986

GUCCI

NEW YORK BEVERLY HILLS PALM BEACH CHICAGO BAL HARBOUR SHORT HILLS SOUTH COAST PLAZA PALM SPRINGS
SAN FRANCISCO HONOLULU ATLANTA PHOENIX LAKE TAHOE LAS VEGAS TROY ATLANTIC CITY WASHINGTON, DC

"Nothing's too good for my Brassolaelio Cattleya."

ONEIDA

Shown: New Golden Henley stainless. Also available without gold.

JAMISON

JAMISON

The classic ensemble for the current woman. Three easy pieces: braid trimmed jacket and skirt in navy and white textured knit, fully lined of course, and navy crepe de chine blouse. The ensemble, sizes 6 to 16, about $260. Jamison, a division of Nat Kaplan, Inc., 498 Seventh Ave. New York, N.Y. 10018.

VOGUE®

GRACE MIRABELLA
Editor-in-Chief

Managing Editor LORRAINE DAVIS Fashion Editor POLLY ALLEN MELLEN
Art Director ROGER SCHOENING Associate Editor SUSAN G. OBERSTEIN
Fashion Director JADE HOBSON CHARNIN Director Special Projects: Fashion CARLYNE CERF Features Editor AMY GROSS
Director Special Projects: Beauty/Fitness SHIRLEY LORD Beauty Editor ANDREA QUINN ROBINSON
Senior Editors: Fashion ANNE KAMPMANN, GAIL PINCUS Fashion News Director KATHLEEN MADDEN
Beauty/Fitness News Editor DOROTHY SCHEFER
Shoes Editor KATHRYNE HAYS Furs, Fabrics, Lingerie ELISABETH TRETTER Design Director RONALD KAJIWARA

Fashion PAUL SINCLAIRE, CYNTHIA WEBER Accessories MADELINE PARRISH Assistant IVY BECKER
Fashion Associate KATHLEEN O'CONNELL Fabrics Assistant SARA FREDERIKSEN
Coordinator MAGGIE BUCKLEY Bookings Editor JUDITH WHITE
Paris Bureau Chief SUSAN TRAIN European Fashion Editor IRENE SILVAGNI
Assistants FIONA DaRIN, BOO VIGNERON, ANGELA PURDON
West Coast ELEANORE PHILLIPS COLT, SHARON HARTS WICK
Beauty and Health Writer SHARI MILLER SIMS Beauty Associate DEBORAH RITTER Assistant HOLLAND SWEET
Health Editor MELVA WEBER Health Style Associate LAURA FLYNN McCARTHY
Copy Senior Writer NORMA FRIEDMAN Writers ALLISON KYLE LEOPOLD,
LESLEY J. NONKIN, PAGE H. STARZINGER
Features Associate Editor SUSAN BOLOTIN Senior Editors DEBORAH MASON, ALISON HUMES, STEPHEN DRUCKER
Travel DESPINA MESSINESI Travel News RICHARD ALLEMAN Living BARBARA PLUMB
Features Associates MARION A. ASNES, DANA COWIN, MARISA BARTOLUCCI, CYNTHIA PENNEY,
LISE FRIEDMAN, VANESSA BARAN Features Assistants ELLEN WILLIAMS, HILARY IKER
Art Design CATHY HALL Associates EDMUND WINFIELD, MIKAEL T. ZIELINSKI
Picture Editor GLORIA GERSH Visual Research Editor KATHERINE SCHLESINGER
Production Manager LISA BARRIE SHELKIN Associate MELISSA PETERSON
Art Production KIKI WESSELL GEOGHEGAN, REYNOLDS ROLLES
Copy Production Editor LAURIE DRAKE Associate MARY McALEER VIZARD Assistant EVAN LEVINE
Research Editor PHYLLIS RIFIELD Associate LUCY KAYLIN Reader Information SHIRLEY CONNELL
Contributing Editors JOAN JULIET BUCK, BEATRICE VON REZZORI, BARBARA KAFKA,
MARGO JEFFERSON, EDMUND WHITE, CATHLEEN MEDWICK, TRACY YOUNG,
MAUREEN ORTH, JACQUES DEHORNOIS, KATHLEEN BECKETT,
HOLLY BRUBACH, LISA NORRIS EISNER Consulting Editor DIANA VREELAND
Editorial Business Manager WILLIAM P. RAYNER Associate Business Manager LINDA RICE

RICHARD A. SHORTWAY
Publisher

BARBARA McKIBBIN Executive Editor

Merchandising Director CLAUDIA COLEMAN THOMAS Project Director ELIZABETH GROVES Editor CAROLE HOLMES
Southwest Editor BEVERLY PURCELL Services ROBIN McCOWN MUMFORD Coordinator KAREN LANGWAY
Store Credits ANNE HAGGERTY Associates DOLLY MORTON, DEBORAH LANG, JEANNE WERTHEIMER
Promotion Director JAYNE INGRAM Art Director ROBIN SWEET Production DAMIAN CARLINO

Advertising Director DAVID RUBIN Associate Director NORMAN WATERMAN
Manager NANCY LE WINTER Associate Manager ROBERT L. GROBERG
Retail Director WENDY TALBOT Fashion Manager DIANE M. WICHARD
Beauty Manager DIANNE WALLACE Beauty Marketing Manager MIKE GREENBERGER
Health/Fitness Manager ELAINE GAYSTER HERTZ Accessories Manager GAIL GOTTLIEB
Group Manager, Travel and Beverage ROBERT B. ROSE

Branch Offices Midwest JOHN KELLY, Manager, 875 No. Michigan Ave., Chicago IL 60611
Detroit PEGGY DAITCH, Manager, 3310 West Big Beaver Road, Suite 537, Troy, Michigan 48084
West Coast JOHN P. DEMOREST, Manager, 9100 Wilshire Blvd., Beverly Hills CA 90212
PATRICIA L. MACKIN, Manager, 1750 Montgomery St., San Francisco CA 94111
New England CHARLES REINHARDT, C. R. Assoc., 300 Broad St., Stamford CT 06901
Southeast MILLER & TILLMAN, Reps., 4651 Roswell Rd., N.E., Suite 201-C, Atlanta GA 30342
Southwest LARRY BATTISTELLO, BEVERLY JAMESON, Metro Southwest, 3988 N. Central, Dallas TX 75204
Florida & Carribean DAVID RUBIN, 350 Madison Avenue, NYC 10017
Europe GARDNER BELLANGER, Assistant Publisher for Europe, SUSAN KITTY BURTON, Promotion Manager,
284 Boulevard Saint-Germain, 75007 Paris
London ROBERT E. YOST, Gordon Shaw Ltd., 19 South Audley Street, London W1Y 5DN
Canada VICTOR W. BROWN & Associates Inc., 15 Zorra Street, Toronto, Ont., Can., M8Z4Z6

Corporate Marketing Director ECKART L. GUTHE
Condé Nast Package: Director NEIL J. JACOBS

BRITISH VOGUE Vogue House, Hanover Square, London, W1R 0AD
FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 Munchen 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd
BRAZILIAN VOGUE is published by Carta Editorial Ltda MEXICAN VOGUE is published by Carta Editorial de Mexico

VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York NY 10017
Chairman S.I. NEWHOUSE, JR. President ROBERT J. LAPHAM Vice President BENJAMIN BOGIN
Vice President-International DANIEL SALEM
Vice President-Business Manager JOHN B. BRUNELLE Vice President-Corporate Resources FRED C. THORMANN
Vice Presidents BERNARD H. LESER, RICHARD A. SHORTWAY, JOSEPH L. FUCHS
Vice President-Treasurer ERIC C. ANDERSON Vice President-Secretary PAMELA M. VAN ZANDT
Circulation Director PETER ARMOUR Manufacturing and Distribution Director IRVING HERSCHBEIN
Editorial Advisor LEO LERMAN

ALEXANDER LIBERMAN
Editorial Director

© Cosmair Inc 1985

Magie noire
LANCÔME
PARIS

The source of enchantment

PARFUMS
LANCÔME
PARIS

A time for Gucci. Gucci Timepieces, precision Swiss Quartz watches available in an assortment of styles for men and women. Featured here is our model 9000. Water-resistant case fashioned in stainless steel accented with 18K gold plating. Offered in a selection of dial colors. Protected by a scratch and pressure-resistant sapphire crystal. $395.

GUCCI

Bailey Banks & Biddle

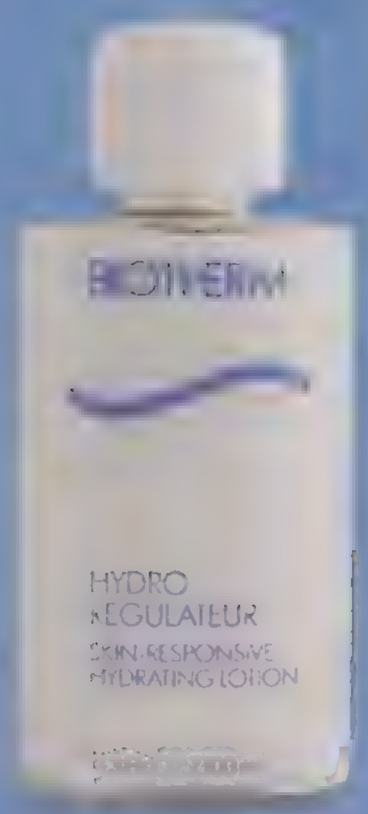
Corrigan's

Slavick's

FACE

Regulate your skin's moisture balance. For up to 12 hours.

New regulating Skin-Responsive Hydrating Lotion.



Your cheeks get the moisture they're thirsting for.

Your forehead and nose only want a sip.

Hydro Regulateur is the remarkable advance in the search for the perfect hydrating lotion.

Absorbed instantly, Skin-Responsive Hydrating Lotion automatically responds to exactly how much moisture your skin needs – for up to 12 hours. Dry, parched areas become soft and smooth, normal zones are replenished without becoming greasy.

Superlight Skin-Responsive Hydrating Lotion performs: It's been proven at the famous Biotherm spa in Deauville. Moisture balance is measurably increased, elasticity and tone are visibly improved. With daily use, even wrinkles and crows feet are significantly reduced.

New Hydro Regulateur Skin-Responsive Hydrating Lotion, with UVa and UVb sunscreens. From now on, Biotherm. Simply beautiful skin.

BIOTHERM

PARIS • MONACO • DE[illegible]

macy's

© 1986 Biotherm, Division of Cosmair, Inc.

L'ORÉAL
PARIS

© 1986 COSMAIR, INC.

É A L
NEW YORK

Zazu™
Colorburst.

Brave
New
Makeup
For
Your Hair.

Don't
you have
a few wild
streaks
in you?
We thought
you did.
So we invented
mascara for
your hair.
10 brush-in
streaks of
colour.
Hair today,
gone
tomorrow.
But the
impact
lingers on.

L'ORÉAL
Hair Cosmetics
At L'Oréal cosmetic counters.

L'

PARIS

O

R

© 1986 COSMAIR, INC.

É A L

NEW YORK

Zazu™
Colorwash.

Brave
New
Makeup
For
Your Hair.

Come.
Take your
hair from merely
beautiful to…
they haven't even
invented the
adjectives yet.
L'Oréal
creates the
Zazu Colorwash
in 8 shades from
mysterious to
very very very
wild. You'll
want it to
last, but pity…
it'll be gone
in a few
shampoos.

L'ORÉAL
Hair Cosmetics
At L'Oréal cosmetic counters.

HANAE MORI

77 EAST 79TH ST NEW YORK N.Y. 10021 TEL: 212 472-2352 6-1, 3-CHOME, KITA-AOYAMA, MINATO-KU, TOKYO TEL: 406-1021 62, RUE DU FAUBOURG SAINT-HONORE 75008 PARIS TEL: 4147-0870 17-19 AVENUE MONTAIGNE 75008 PARIS TEL: 4723-5283

GROSVENOR
CANADA

International Fall/Winter 1986 Fur Collection
presented in New York exclusively by

THE FUR GALLERIA INC.

432 Central Avenue, Cedarhurst, NY 11516
(516) 569-2232

In Canada at
EATON'S
EATON TORONTO CENTRE

GROSVENOR
CANADA

Canadian raccoon 7/8 coat

GROSVENOR
CANADA

Exclusively in New York at:

THE FUR GALLERIA INC

432 Central Avenue, Cedarhurst, NY 11516
(516) 569-2232

In Canada at
EATON'S
EATON TORONTO CENTRE

LONDON LABEL

London Label white mink 3/4 coat

GROSVENOR
CANADA

SOJUZPUSHNINA
BUKHARA

RUSSIAN KARAKUL

Natural sur Bukhara
broadtail coat with sable scarf

Skrebneski

GROSVENOR
CANADA

Exclusively in New York at

THE FUR GALLERIA

432 Central Avenue, Cedarhurst, NY 11516
(516) 569-2232

In Canada at
EATON'S
EATON TORONTO CENTRE

SOUZLPUSHNIM
SOBOL
RUSSIAN SABLE

Natural Russian sable coat

© 1986 KIKIT

bloomingdale's

MAURICE

K-I-K-I-T

S A S S O N

BEAUTY NOW

Skin solutions: coping with cold weather, age changes. . . P.M. makeup: less color, more polish

evening...

the modern approach, left and our cover, on model Estelle LeFebure—a move to bareness in dressing. . . in makeup as sheer, uncomplicated as a day look, heightened with pearlescence around eyes, a hot-pink mouth. . . and "undone" hair, knotted, off the neck, enhancing—revealing!—glorious skin (for news about hair now, see page 404). Makeup specifics here, all L'Oréal: Opale eyes, Tulipe Visuelle cheeks, Country Rose lips. Angel Estrada pale-blue silk satin jacket and bustier. Earrings, Wendy Gell Jewelry. Hair, Garren, NY; makeup, Kevyn Aucoin. Photograph by Avedon. For fashion details, see last pages this issue.

skin shock

Winter skin tactics to compensate for the drying effects of outdoor cold, low humidity, indoor heat: ● Use a cleansing lotion in place of soap; it's less drying. ● Apply moisturizer or unscented bath oil to arms, legs right after a shower; but never go outdoors when skin is still damp. ● If your skin becomes dry, flaky, switch to a more emollient (but not necessarily heavy-feeling) moisturizing lotion or cream (Merle Norman's Protective Veil). ● Pay special attention to vulnerable skin areas: lips, around eyes (Alexandra de Markoff's Restorative eye cream is gentle, non-oily); hands (Neutrogena's new Norwegian Formula hand emulsion is absorbed by skin fast).

SKIN TIMING

With all the products available today to meet changing skin needs, it can be confusing to know *when* to start using some products, stop using others. While the answer varies, "most women need to start using moisturizer in their twenties," said Walter Smith, Ph.D., director of research and development, Prescriptives. "In her thirties, as a woman begins to notice small lines, she might want a moisturizer with cell renewal qualities, and a night cream for intensive moisturizing. In her forties, she might prefer a firming lotion to plump up skin, make deeper lines less noticeable."

Another age change: skin's lessened tolerance for certain ingredients. As skin produces less oil, alcohol can irritate, and a switch to a *non*-alcohol toner may be wise. "Older women should also avoid exfoliants; instead wash with super-fatted soap, using a face cloth to rub—not scrub—off makeup," said NYC skin-care pro Trish McEvoy.

Vital to young-looking skin: daily sunscreen use on face, age-telling areas—chest, neck, backs of hands.

RETURN OF THE DRESSING TABLE?

Part of the delight of the new makeups, bath powders and creams is their packaging. What you can expect to see more of: shine (gold-edged makeup compacts from Guerlain; high-gloss color, more gold, encasing Cartier's bath line) . . . and sleek, sculptural perfume bottles (Lumière by Rochas). . . . Design trend? Estée Lauder's new fragrance collection, inspired by the Museum of Modern Art's *Vienna 1900* exhibition in NYC; includes cameo compacts, Art Nouveau touches.

■ **Manicure caution:** Too-rough "pushing back" of cuticles can upset nail growth, cause streaks/spots within nails, said Robert Auerbach, M.D., NYU Medical Center. Safer: *trimming* cuticles *only* when needed. . . . **Neat office nails:** buffed, barely colored (example: the clear, palest pink shine of Sebastian Champagne nail color). Nail "support"—to wear instead of/over/under color: Maybelline's new Performance 10. . . . **Model's favorites:** press-on/pop-off fake nails (by Lee) shaped, polished after application, allow a woman long nails, like the look, *above*, just for a night.

Right, ERIC BOMAN. Hair, Odile for Bruno Dessange; makeup, François Nars; manicure, Elisabeth Drabinski

LANCÔME INSTITUT de BEAUTÉ

Where
skincare becomes an art of
timeless beauty.

At the Lancôme Institut de Beauté, our experts treat you with the individualized care necessary for the well-being and enhancement of your skin's beauty life.

Your skin is analyzed, stimulated and rejuvenated. Lancôme's unique French dry massage will give your skin a radiant new image which is enhanced even further by the art of makeup application.

With our French honee-waxing treatment your skin will be smoothed and silkened to the touch, an added plus to the benefits of Lancôme's personalized French beauty system.

The Lancôme Institut de Beauté. A place of lasting beauty for your skin.

LANCÔME
PARIS

INSTITUTS LISTING—Belk: Charlotte, NC. **Bloomingdale's:** New York and White Plains, NY; Hackensack, NJ; White Flint, MD. **The Broadway:** Los Angeles, CA **Bullock's:** Palm Desert, CA **Burdines:** Boca Raton and Dadeland, FL. **The Denver:** Englewood, CO. **Filene's:** Boston, MA. **Frost Bros:** Austin, TX. **John Wanamaker:** Wynnewood, PA **Lazarus:** Columbus, OH **Liberty House:** Honolulu, HI. **Macy's:** Herald Square, NY **Nordstrom:** Anchorage, AK; Costa Mesa, Glendale, Palo Alto, Redondo Beach, San Mateo and Walnut Creek, CA; Bellevue, WA. **Rich's:** Atlanta, GA. **Saks Fifth Avenue:** Beverly Hills, Costa Mesa and San Francisco, CA; Oakbrook and Skokie, IL; Beachwood, OH. **Trump Tower:** New York, NY. **Spas—Olympia Spa & Resort:** Oconomowoc, WI. **Safety Harbor Spa:** Safety Harbor, FL.

Cashmere ribbed
turtleneck.

Long sleeves.
Imported.
Ivory or black.
#0100.
S,M,L. $194
Exclusively ours.

Available at all
stores or call
1-800-972-5858.

AnnTaylor

reader letters

Overcoming alcoholism

Thanks to author Amy Gross for her August 1986 article, "Addiction: Quitting Is the New High."

Having been involved with Alcoholics Anonymous for over a year, I can testify to the program's effectiveness. Along with sobriety, I have rediscovered peace of mind, and not just one but many reasons for living. Through the twelve steps of AA, I have learned how to "get out of myself" and honestly face life. As was pointed out in Ms. Gross's article, alcoholism is a disease. In AA, I see that I am not bad, getting good; I am sick, getting better. With the help of God and the support of the AA fellowship, I do not have to take a drink today. For six years, since I was seventeen, Vogue has turned my "broad mind" into an open one.

Thanks again to Amy Gross for her diligent research and objective writing. Lance L.
Bean Station TN

"Real" working women

I was vastly disappointed by your article in the August 1986 issue of Vogue on one of my favorite journalists, Diane Sawyer. It's unfortunate that Liz Smith could not think of any questions that didn't have to do with being blonde, being forty, being single, or being a woman who works with men.

Diane Sawyer's uniqueness, her fame are the result of her outstanding work. Aside from a superficial account of Sawyer's Nixon years, her work as a journalist is largely ignored. Smith seems so preoccupied with Diane Sawyer's "White Goddess" status that she doesn't even discuss the specifics of Sawyer's work.

I found it most interesting that such a detailed, excellent article on the work of journalist Judith Miller was included in the same issue. Both women are attractive and successful. Naturally, Diane Sawyer is more instantly recognizable because, as a TV journalist, she is more visible. This seems to be an insufficient reason to do a story about how her looks affect her work rather than a story about her work itself. Smith's name-dropping style and propensity toward personal anecdotes make her an irritating interviewer. Her trivialization of Diane Sawyer as a journalist is outdated and inexcusable. Kathy Pint
Lincoln NE

The story Joan Juliet Buck did about *New York Times* correspondent Judith Miller was excellent (August 1986). Not once did those overplayed questions about "working with men" or "competing" in "their" world rear their ugly heads. It was beautifully written tying in Western history with Miller's own, and it gave the reader a chance to see how human she is, how wonderfully feminine.

The article also gave the reader the chance to see into the difficult life of a print journalist, a real working woman, not just some high paid broadcast star who has to wonder what the viewers will think every time she changes her hairstyle. Here we have a woman who writes under fire, talks to Qaddafi, and has been a go-getter all her life. Do you think she lets the everyday sexual innuendos, whistles in the street, or pressure from her editor (who might be male) bother her? No! She ignores them and gets the scoop.

Thank you for writing such an enlightening article about a fine woman and journalist like Judith Miller. Sarah L. Greenhalgh
Lynchburg VA

Healthy self-images

As a member of the American Association of Disability Communicators, working to increase awareness of media images of people with handicaps, I applaud your coverage of Mattel's "handicapped" Hal's Pals (August 1986). That they were introduced via your "BeautyStyle" column marks a small but significant step for the disability rights movement. Persons with handicaps, and related issues, are conspicuously absent from women's magazines—except as represented in formula "miracle" stories—in spite of the facts that show that every family will at one time or another be touched by handicapping accident or illness.

One clarification please: Your statement, "For those children who are not fortunate to be born healthy, but come into this world handicapped..." helps perpetuate, albeit unwittingly, the myth that people with handicaps are also unhealthy. Some children are born with handicapping conditions which include poor health; some are born "normal" but become handicapped through accident or illness. Still others are born strong and healthy but with inconveniencing differences—physical or mental—that are handicapping only in the face of attitudinal and architectural barriers. "Unfortunate" as an image is a burden they prefer not to have.

In a world that worships "The Body Perfect," denies and disdains the reality of handicaps and disabilities, dolls with "handicaps" dressed to emphasize potential rather than limits, will certainly help affirm handicapped/disabled children and adults. Just as important is the "special education" they will provide the nonhandicapped, bringing integration to the toy shelves in the same way ethnic dolls have played an important role in other civil rights movements.

Thank you for your awareness.
Patricia S. Ranzoni, M.Ed.
Bucksport ME

Elusive Renaissance man

I felt I had to respond to Michael Berryhill's article about Texas, "Inside the New Texas: The Bold New State of the Arts" (August 1986), since I have lived for two years in East Texas. His remark that Texans are seldom braggarts is as far from the truth as it can be. I work in a doctor's office and nine out of ten men patients are braggarts of the worst kind. I would "import" a man from another state before I would date any of them.
Name withheld
Kilgore TX

Bold new work ethic?

I would like to commend Michael Berryhill for his article, "Inside the New Texas: The Bold New State of the Arts" (August 1986). How refreshing to think that "Texans believe in the work ethic and the merits of individual endeavor" as the route to self-respect and what we as Americans consider to be successful. If these old-fashioned, fundamental values are what Texans take pride in, maybe they do have something to brag about.
Maryanne Davis
Chapel Hill NC

High-speed safety

Your article about scooters, "Women & Cars" (August 1986), was full of what I previously believed to be true—thrills, mobility, easy parking. While all this is true, you left out the other side: Scooters, mopeds, and motorcycles are extremely dangerous.

If one must ride (if the need for thrills is that desperate), full leather (pants, boots, jacket) should be worn. This is no joke! Obviously Ginger Adam [*Ed. note:* She does wear leather, helmet, gloves] has never fallen and felt the pavement ripping her skin at speeds of thirty mph (scooters can go up to forty mph).... Judy O'Neill
New York City

Wainwright wronged

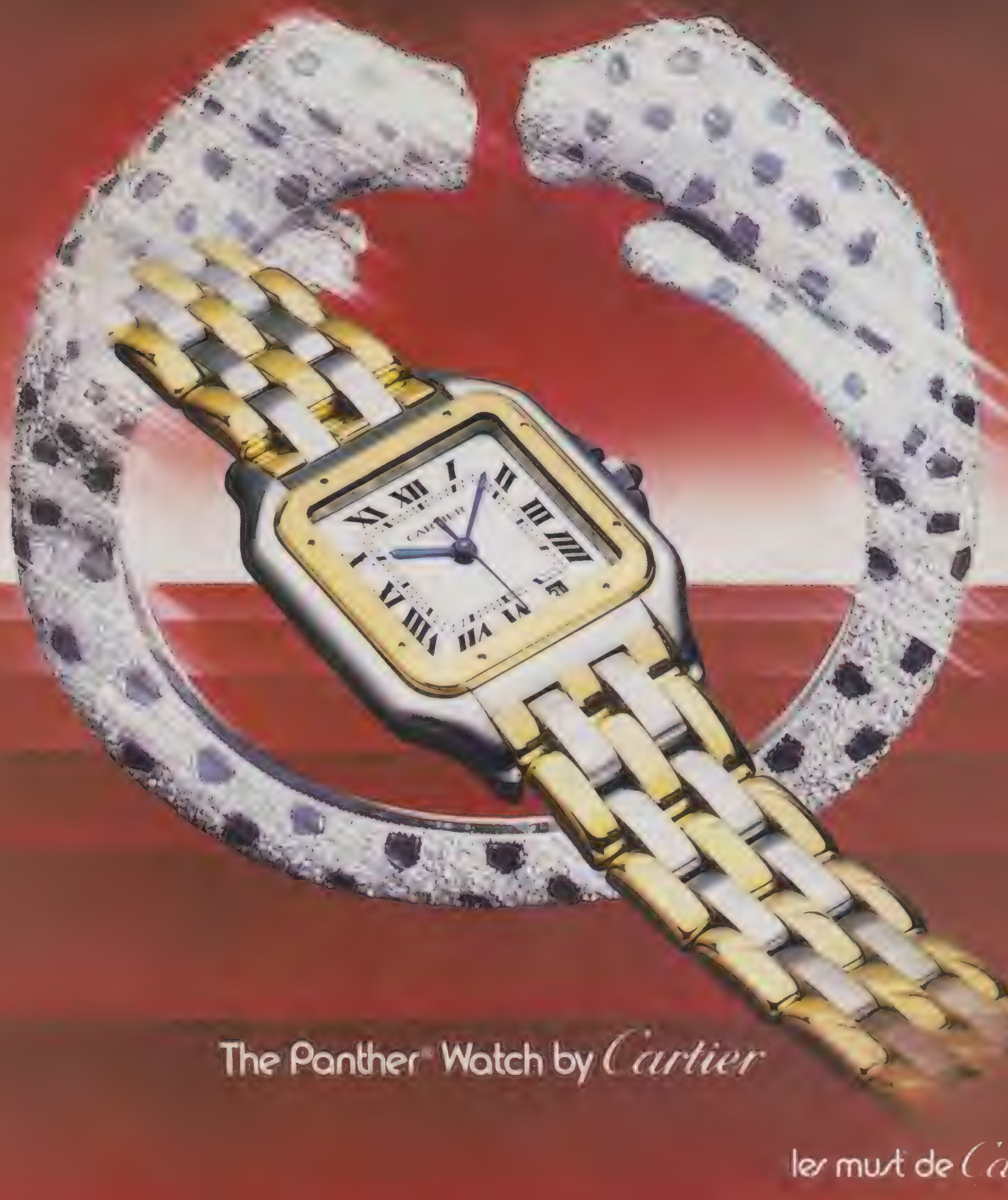
Regarding "People Are Talking About Art" (September 1986): while Louis Sullivan is one of the "Chicago School" of architects, the Wainwright is in St. Louis, not Chicago.
Ann Wass
Riverdale MD

For the record

Please permit me to correct two errors on page 196 of the August 1986 issue of Vogue. In the article by Tracy Young on J.D. Salinger, the English writer Ian Hamilton is said to believe that *The New Yorker's* "editing" might have had some connection with Salinger's "polished, highly stylized fiction." The fact is that Salinger's writing neither needed nor received any such "editing." On the same page, Truman Capote is quoted as having said that in recent years Salinger had "written at least five or six short novels" and that "all of them have been turned down by *The New Yorker*." The fact is that, regrettably, *The New Yorker* has not seen any material by J.D. Salinger since 1965. William Shawn
Editor-in-Chief, *The New Yorker*

© 1986 Clinique Laboratories, Inc.

Cartier



The Panther Watch by Cartier

le must de Cartier
Paris

Dorfman
24 Newbury Street
Boston, Ma.
(617) 536-2022

Tivol
220 Nichols Road
Kansas City, Missouri
(816) 531-5800

Jules R. Schubot
3001 West Big Beaver Road
Troy, Michigan
(313) 649-1122

CLAUDE MONTANA
...one story in the legend
that is Saks Jandel
SAKS JANDEL
Chevy Chase · Washington, DC

Torkil Gudnason

The furs of Saks Jandel...

A standard of living

SAKS JANDEL

Chevy Chase · Washington, DC

Y S A T I S

Une rencontre

Hasard ou Givenchy.

GIVENCHY PARIS

PARFUMS

NOW AVAILABLE IN SIX PERFUMED BODY BEAUTY PRODUCTS.

SAKS FIFTH AVENUE

©1985

Time streamlined: The Movado Sapphire Museum® Watch. Stark, sleek, ultra-black.

And high-tech. In appearance and actuality.

The crystal is dark sapphire. And scratchproof.

The case is black chromium. And invisible.

The movement is quartz. And never needs winding.

The Movado Sapphire Museum Watch is a futuristic interpretation of the famous Movado Museum dial.

Crafted in Switzerland. A classic timepiece for now and future time.

MOVADO®

The Museum® Watch.

The Movado Museum dial has been a trademark of The Movado Watch Corporation for over 2 decades.
For brochure send $2 to Movado, Dept. VO, 650 Fifth Ave., N.Y., N.Y. 10019.

BEAUTY NOW

Fast, polished makeup . . . conversations on image, fragrance

New makeup thinking

The difference in makeup this season is as much a result of application as it is of the move to sheerer, more skin-revealing formulas. **Modern daytime option: a three-step face**—water-based foundation; taupe-y pink loose powder (as blusher/skin heightener); matte lipcolor, achieved, now, says makeup artist Rick Gillette, by blending a bit of moisturizer or lip cream into a lip pencil, using it to line and fill in lips. The result: a more defined, less "colored" mouth. Part of this new makeup balance: **the look of "bare" eyes.** Even mascara is no longer a must—simply using an eyelash curler to give lashes a little more direction can be all the daytime eye makeup a woman needs. **At night,** makeup is enhanced, but still subtle, understated. Think in terms of slightly more—but still not obvious—cheek color, a stronger (even a clear red) mouth, a coat of mascara and a smudge of taupe or grey eyeshadow close to lashes. Even for the "biggest" evening, color is understated, not too intense. **Essential tools:** a good set of makeup brushes (minimum: a large sable or squirrel loose-powder brush, a slightly smaller blusher brush). "After that, a woman can use her fingertips to work a bit of pearlescent powder into her lip color at night, or to add a little bit of smoky color around eyes at night," says Gillette. "What counts is that makeup is blended, 'blurred,' so there is never the look of a great deal of color."

A PERSONAL VIEW

Recently, designer/businesswoman Liz Claiborne shared her thoughts—about beauty, scent—with Vogue. . . .

On image "Women are lucky because there are so many alternatives to enhance their looks. I use the word enhance because I think that's what women should be after—*enhancement.*"

On fragrance "I like scent that is fresh, that gives a sense of well-being. I think that splashing yourself with cologne or putting on a perfume helps you to feel good, a little more spirited. I don't like heavy fragrances. In selecting my own scent, I wanted something easy, that doesn't dominate—just as I don't like clothes to dominate."

On women's approach to getting older "Women used to be afraid of aging and would go to any lengths—particularly with makeup—to 'hide' it. Today, women look better longer. I'm fifty-six; I think about the fact that I'm nearing sixty now and then, but I'm not afraid of it—or of showing it. It's partly attitude, partly the shape you keep yourself in."

LESSONS

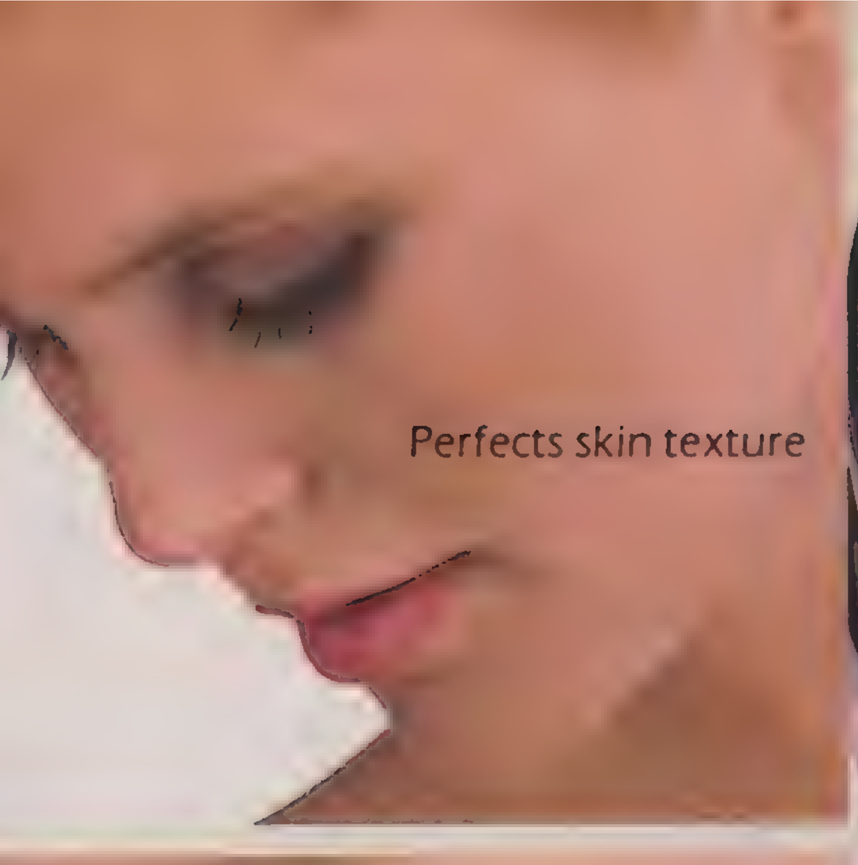
. . . from makeup master Pablo Manzoni were once available only at his NYC studio. Now, Pablo will offer his famed in-depth consultations at Neiman-Marcus stores. The weeks of November 10, 17, December 8, he'll be in the Dallas area; for future cities, watch for store ads. (An advance appointment is a must; cost: $300.)

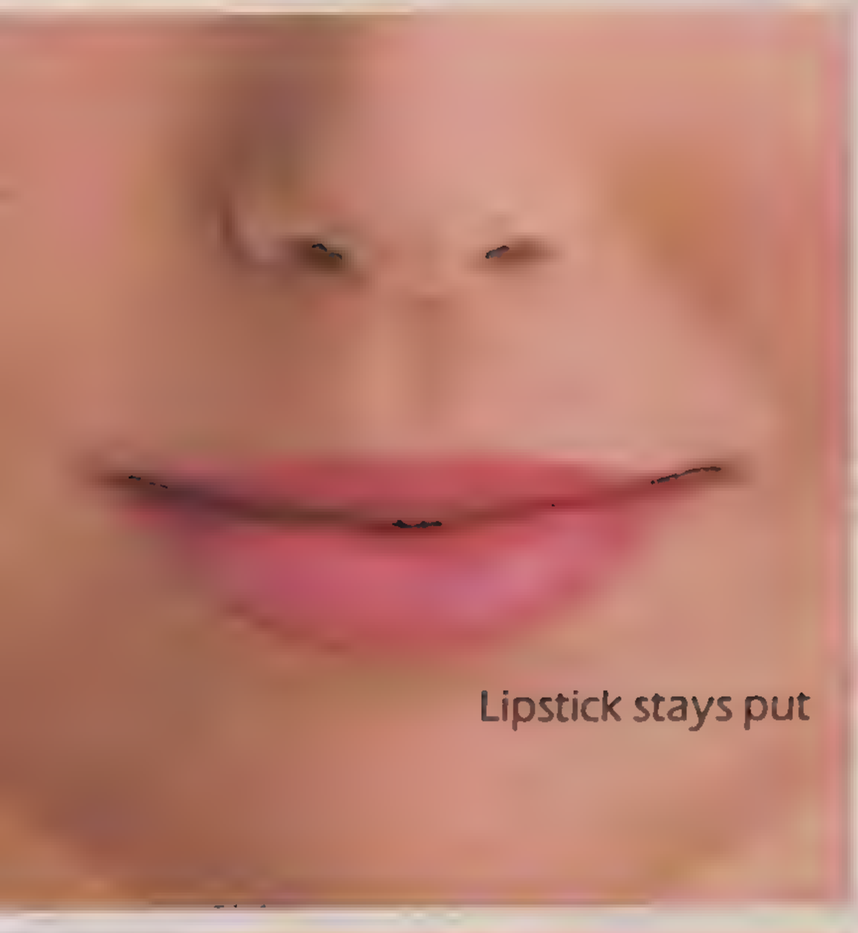
p. ERIC BOMAN. Hair, Odile for Bruno Dessange
'Margaret Avery, body suit, Calvin Klein Underwea

Scent Pleasures

"I think that fragrance should add something unexpected to a room," says Barbara Milo Ohrbach, *bottom,* co-founder of NYC's Cherchez (a shop specializing in home fragrance, antique accessories, lace) and author of the new book *Scented Rooms* (Clarkson N. Potter, Inc.). "Using scent in your home can mean tying a sachet to the back of a desk chair . . . or placing a basket filled with pinecones—each sprinkled with a drop of scented oil—next to a fireplace or under a hall table. Fragrance should be part of our impression of a room, but it shouldn't be so strong that it becomes overpowering."

Below, an example of Ohrbach's thinking: a charming corner in her bedroom at her country home.





The professional model's secret for a flawless finish.

Cover Girl Professional Finishing Powder! It gives your make-up a translucent quality, a velvety texture so natural, it's hard to believe it covers so perfectly. Wear it to set your make-up and keep your blush and lipstick looking beautiful longer. Made with clean Noxzema® ingredients. In a collection of translucent shades.

Professional Finishing Powder
Only from Cover Girl®

© 1986 NOXELL CORP.

Moisture.
It keeps this flower
fresh and beautiful
all day.

©1986 Noxell Corp.

MoistureWear Make-up.
It keeps this face
fresh and beautiful
all day.

More than a look,
skin feels extra
cared-for all day.

CoverGirl® MoistureWear® Make-up

© 1985 Tura, Inc.

Tura turns next to nothing into *something else.*

A new design
in Superlite™
eyewear that's
slim and light
with a whisper
of color.
The least
we could do.

Tura. Wherever
fine eyewear is available.

Tura INC

Superlite™ 473 Also in Canada: Centennial Optical; Ontario.

Send for FREE color brochure: Dept. VO61, Tura Bldg., Great Neck, N.Y. 11022

THE BEST-SELLING FRAGRANCE IN BEVERLY HILLS.

THE GIFT. THE EXTRAORDINARY GIFT.

Giorgio, Beverly Hills and New York

Or call our Fragrance Specialists at 1-800-GIORGIO anytime.

Just this side of fantasy.
Mikimoto and you.

MIKIMOTO

The Originator of Cultured Pearls.
Since 1893.

NEW YORK · TOKYO · ZURICH · FRANKFURT · LONDON · HONG KONG

FOR INFORMATION 1-800-431-4305 · IN NEW YORK STATE 1-800-235-5554

Available at fine jewelers nationwide.

BONWIT TELLER, THE STYLE YOU WANT TO BE IN. STYLE WITH ATTITUDE. WITH SPIRIT. WITH DASHING, DARING ENERGY. THAT'S WHAT MAKES ALL THE GREATS (CARS AND FURS, TOO) SO SPECIAL. YOU RECOGNIZE A PERFECT TEAM: THE SILKY-SLEEVED GOLDEN SABLE, ALL AGLOW WITH SHAPE AND POTENTIAL. AND THE NEW MERCURY SABLE SEDAN, WITH ITS CONFIDENCE AND POWER. BOTH FLUENT. BOTH FANTASTIC.

BONWIT TELLER

1987 MERCURY SABLE.

MERCURY. THE SHAPE YOU WANT TO BE IN.

BONWIT TELLER, THE STYLE YOU WANT TO BE IN. YOU WANT RESPONSE. AUDIENCE RESPONSE. AND THAT'S WHAT YOU GET IN BONWIT TELLER'S NATURAL RUSSIAN SABLE COAT, ITS GRANDLY IMAGINED FULL LENGTH A MIRACLE OF SWEEP AND FLOW. IN A CAR, YOU WANT MAXIMUM RESPONSE TO AN ACTIVE LIFESTYLE. YOU GET THAT WITH THE GREAT ROAD CAR THAT JUST HAPPENS TO BE A STATION WAGON: MERCURY SABLE.

BONWIT TELLER

1987 MERCURY SABLE.

MERCURY. THE SHAPE YOU WANT TO BE IN.

BONWIT TELLER, THE STYLE YOU WANT TO BE IN. CLASSIC. EASY. AND EXTRAORDINARY. THE NOTCH-COLLAR NATURAL RUSSIAN SABLE STROLLER OVER ANYTHING AT ALL. THIS IS SERIOUS LUXURY AND FAST FUN WRAPPED IN ONE EFFORTLESS SWIRL OF FUR. EVEN FASTER FUN: IN WARM SANDALWOOD TONES, THE BOLD VENTURE, THE PRECISELY SHAPED SILHOUETTE OF THE AERODYNAMICALLY BRILLIANT MERCURY SABLE.

BONWIT TELLER

1987 MERCURY SABLE.

MERCURY. THE SHAPE YOU WANT TO BE IN.

BONWIT TELLER, THE STYLE YOU WANT TO BE IN. THOROUGHLY MODERN WIT. A DYNAMIC OPERATING SYSTEM. YOU WANT THEM BOTH. THAT'S YOUR WAY. YOU WANT FORM THAT WORKS. SO, JUST AS EASILY AS YOU PUT TOGETHER A NATURAL GOLDEN SABLE BLOUSON JACKET WITH A CASUAL TURNOUT, YOU DEMAND GLAMOUR ALONG WITH PRECISION AND SPACIOUSNESS IN YOUR STATION WAGON. AND SO, THE MERCURY SABLE!

NEW YORK MANHASSET SCARSDALE SHORT HILLS BOSTON TROY PHILADELPHIA JENKINTOWN CHICAGO OAKBROOK

BONWIT TELLER, THE STYLE YOU WANT TO BE IN. PROJECTING STARDOM. A WORLD OF GLOSS, GLITTER AND SHEEN IN BONWIT TELLER'S GLOWING NATURAL RUSSIAN SABLE COAT WITH A FLOW OF DOLMAN SLEEVE. STAR QUALITY IN ITS DIMENSION AND SWEEP. AND ITS VITALITY! A VITALITY, TOO, MATCHED BY THE STYLE, SPACE, PEFORMANCE —AND THE STARSTRUCK SILVER GLOW OF THE SUPERB MERCURY SABLE STATION WAGON.

BONWIT TELLER

1987 MERCURY SABLE.

MERCURY. THE SHAPE YOU WANT TO BE IN.

BAL HARBOUR PALM BEACH BEVERLY HILLS PALM DESERT KANSAS CITY

Supple shape
by MAXIMA.

Fitted blazer.
English lambsuede.
Cognac. P,S,M or L.
Made in the U.S.A.
#3220. $390.

Available at all
stores or call
1-800-972-5858.

Ann Taylor.

Chuck Baker

GET IN SIGHT

Elodie Serré
Student, Age: 12
Finn O'Neill
Student, Age: 12
Living in Hong Kong

I'd like to have all my dreams come true just by snapping my fingers. I would have a handsome, intelligent, charming boyfriend to play tennis with. And we'd travel around the world by catamaran searching for wild animals. Finn's set on being an actor and has Harrison Ford as his role model. It's really exhilarating for him to become someone other than who he is. Normally he's a regular guy who loves girls and music – Duran Duran, Pet Shop Boys, Eurythmics. He's tough at water polo and only fears mad dogs. We spin out on the dance floor.

SHISEIDO B.H-24 DAY/NIGHT ESSENCE

BIO-RHYTHMIC SKINCARE. 2 MINUTES. 4 DROPS. 24 HOUR TREATMENT.

Your skin has a biological clock all its own. And now there is a skincare made to respond to it.
From the Shiseido Life Science Laboratories of Japan, where skincare science is an art, Shiseido bio-technology has duplicated one of nature's most powerful moisturizers. And concentrated it in every drop of new B.H-24 with Bio-Hyaluronic Acid.

B.H-24 Day Essence gives concentrated protection when light and environment can be most damaging.

B.H-24 Night Essence concentrates nourishment when cell rejuvenation is at its fastest rate. Used day and night, B.H-24 responds to the particular needs of your skin. Without a complicated regimen. Now 4 drops a day is all you need for the smooth, clear radiance of younger-looking skin.

Shiseido B.H-24 Day/Night Bio-Rhythmic Skincare. At last, you have time for younger-looking skin.

© 1986 Shiseido Cosmetics (America) Ltd.

SHISEIDO

Saks Fifth Avenue

New York White Plains Springfield Bergen
Stamford Bala Cynwyd Atlanta Boston
San Antonio Dadeland Frontenac
Cincinnati Troy Fairlane Boca Raton

Tiffany's Presents The Tivoli Collection

Water resistant quartz watches in fourteen karat gold by Concord.
Clockwise from upper right: Strap watch with phases of the moon: Men's, $2,390. Women's, $1,790.
Bracelet watch: Men's, $5,490. Women's, $4,590. Strap watch: Men's, $1,890. Women's, $1,490
Bracelet watch with phases of the moon: Men's, $5,990. Women's, $4,990.

TIFFANY & CO.

NEW YORK • FIFTH AVE. & 57TH ST.
LONDON • BEVERLY HILLS • CHICAGO • DALLAS • HOUSTON • BOSTON • ATLANTA • SAN FRANCISCO
TO ORDER CALL 800-526-0649 • ©T.&CO. 1986

609 MADISON AVENUE
NEW YORK NY 10022

COPLEY PLACE N. 27
100 HUNTINGTON AVENUE
BOSTON MASS 02116

GALLERIA 1, SUITE 2300
5015 WESTHEIMER
HOUSTON TX 77056

NORTH STAR MALL
SPACE N. 836
SAN ANTONIO TX 78216

9636 BRIGHTON WAY
BEVERLEY HILLS
LOS ANGELES 90210

STANFORD MALL N 611
PALO ALTO CA 94304

449 TOWN CENTER
AT BOCA RATON
BOCA RATON FLA 33431

COMMODORE PLAZA
COCONUT GROVE
FLA 33133

409 NORTH STATE STR
EPHRATA PA 17522

FOR LICENSING INFORMATION CALL 617-437 12 14. FOR CATALOG SEND $ 2 TO ALAIN MANOUKIAN . COPLEY PLACE N. 27 100 HUNTINGTON AVENUE BOSTON MASS 02116

COPYRIGHT A.M. 86

ALAIN MANOUKIAN. UN SIGNE DE STYLE.

alain manoukian

Necklace Rosemarie 2 in 18kt gold, onyx and diamonds, set with 11 oval multicolored sapphires and 13 pink sapphires. Earclips Rosemarie 3 in 18kt gold, onyx and diamonds, set with 1 oval blue sapphire, 1 oval yellow sapphire and 2 pink sapphires. Shown actual size. *© 1985 Marina B Creations. Each design is copyrighted, signed and catalogued.*

Marina B

809 Madison Avenue, New York, New York 10021 (212) 288-9708
Geneva Milan Monte-Carlo

© Hermès of Paris, inc 1986

OUT OF BOUNDS.

Parfum d'Hermès

New York. 11 East 57th Street. Palm Beach. Worth Avenue. Dallas. Highland Park Village. Beverly Hills. Rodeo Drive. Chicago. The Hermès Boutique at Bonwit Teller. San Francisco. The Hermès Boutique at I. Magnin, Union Square. Boutique Du Monde D'Hermès: Available in Ontario. Philadelphia. Nan Duskin. Baltimore. Nan Duskin.

Available only at Hermès Boutiques. To purchase, call 1-800-441-4488 or visit the Hermès Boutique closest to you.

PEOPLE ARE TALKING ABOUT...

WHAT'S NEW / WHAT'S COMING

Sybarites Dominique Michel, Dorothée Berryman, Louise Portal, and Geneviève Rioux in Arcand's "Le Déclin de l'Empire Américain"

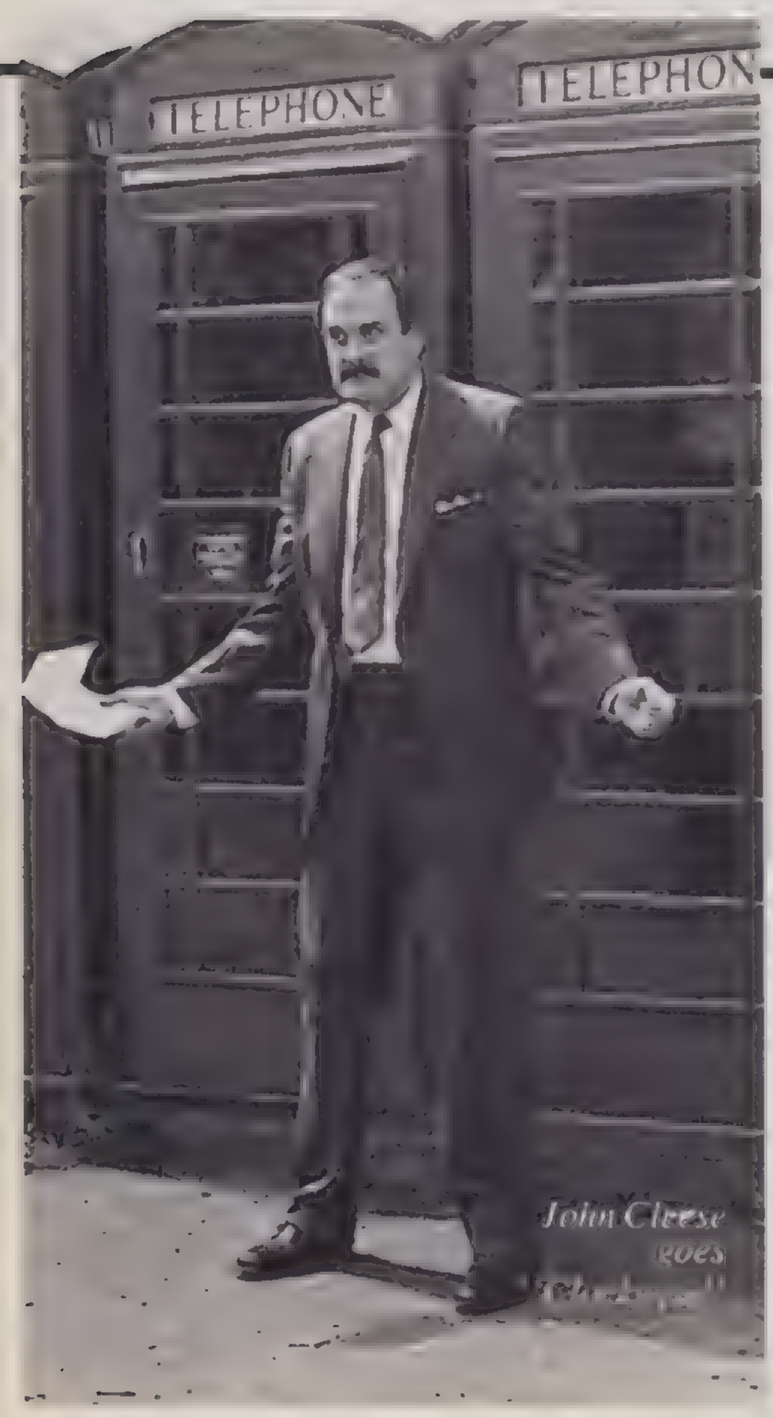
movies

NORTHERN LIGHTS: TWO BRILLIANT CANADIAN FILMS

Maybe those vicious storm centers and ill winds that sweep down on us each winter from Canada are acts of revenge—for our cultural arrogance, for the decadence we've exported to our supposedly more wholesome neighbors to the north. Not that they explicitly blame us for the social disintegration of the last twenty years. But in two brilliant new films—*Le Déclin de l'Empire Américain* from French-speaking Canada, and Toronto's *Dancing in the Dark*—our country is surely implicated in peddling false illusions, whetting desire, and allowing institutions like marriage and family to unravel.

Despite its pessimism, Denys Arcand's *Déclin* is witty and entertaining, a melancholy social comedy from a director who raised critics' hopes some years ago with a movie called *Réjeanne Padovani*, an elegant political thriller that was shown at the New York Film Festival, but never widely distributed. His new picture, featuring the carnal ruminations and intimations of mortality among a group of Canadian academics, is *The Big Chill* with a Ph.D. and a more rumpled sense of reality. The film has three fields of action: the men in the kitchen, the women in a high-tech sports complex, and the reuniting of them all in a chalet outside Montreal for a settling of accounts that evokes memories of Ingmar Bergman's *Smiles of a Summer Night*.

The kiss-and-tell game begins with the men. There's a tone of comic exaggeration to the confessions of these alternately charming and obnoxious middle-aged reprobates. But the heart of the jest is a sly reversal. As the rogue males work up a gourmet dinner, and brag of fairly ordinary (if inordinately numerous) feats of sexual prowess, the women, in a locker-room setting, come up with wilder and *(Continued on page 90)*



SAY CLEESE! Monty Python's shrinking cactus takes the lead

If his grandfather hadn't got self-conscious about his name, and changed it, John Cleese would actually have been born funny. He would have been called, outrageously, John Otto Cheese. However, it wasn't until he was twelve years old and six feet high that he realized he wanted to make people laugh and could do so. His antics won friends for (his words) "the strange, elongated, solitary, and bullied person" he'd become.

That skill has continued to grow. Certainly, some British critics feel that a new high has been reached with the appearance of *Clockwise*. Its opening here gives Americans, too, the chance to compare the ultra-punctilious head-teacher he plays with his TV performance in *Monty Python* and *Fawlty Towers*.

The reason Cleese was attracted by Michael Frayn's script, apart from the not-insignificant one that it was "simply the funniest I'd ever read," was that it offered an opportunity to extend his comic range. He himself sees a progression in his career: from the early days of stage and TV revue, "when I was type-cast as the stiff-upper-lip, upper-class sort"; to success with *Python* as a "zany madcap clown"; to the bullying hotelier Basil Fawlty, "which trapped me in people's minds as someone who got angry and shouted a lot." The headmaster of *Clockwise*, engaged in an increasingly desperate battle with time, has his moments of rage, too; but he has a confidence, maybe a solidity of character missing in Fawlty.

Yet the source of Cleese's comedy hasn't greatly altered since the days he used to enjoy alarming his fellow passengers on the London subway by sitting unsmiling—then suddenly letting an arm writhe like a berserk snake. Inside the diffident, spiky-faced youth—less shrinking violet than shrinking cactus—something anarchic lurked. And time hasn't banished it from his life (he's still apt to book restaurant tables as Monsieur Fromage, Signor Formaggio, or some such cheesy or Cleesy type) or from his art.

That inner tension, that unpredictability, that sense of danger have made character after character hilarious: Cleese's gruesomely patient bird-fancier, in a famously surreal *Python* sketch, returning a dead parrot to a shifty bird-salesman; Cleese's headmaster in *Clockwise*, casting aside propriety to vandalize a phone booth. Is it too much to claim that these qualities have combined with his still-eccentric looks and an increased technical artistry to make him the funniest Briton alive? In many of his fellow-countrymen's view, no, not at all. —BENEDICT NIGHTINGALE

Top CINEPLEX ODEON FILMS Bottom UNIVERSAL CITY STUDIOS

RALPH LAUREN

GUESS?

Changes everything

macy's

Guess?, Inc. 1996

Photo: Wayne Maser

Postpone the signs of aging.

Bio-Concentré

Improve the environment your skin lives in and you improve your skin. This hypo-allergenic liquid containing an exclusive Bioactive complex of glycoproteins and mucopolysaccarids nourishes existing cells, fortifies inner cellular substances and enhances the living conditions for new cells.

Applied before moisturizer or night treatment and able to amplify their effectiveness, Bio-Concentré helps skin repair its defenses and achieve a more youthful, energetic metabolic balance. Over time it delivers a restored vitality to skin and a softly resilient look and feel. Bio-Concentré — the great protector against the elements that line, age and damage your skin.

Stendhal
PARIS

LORD & TAYLOR

PEOPLE ARE TALKING ABOUT... movies

(Continued) more shocking tales befitting true sybarites.

Déclin is a movie that will touch the nerves of its natural audience—the "liberated," prosperous, and complacent. The film deals with the issues confronting educated men and women—professional competition and careerism, the collision of egos, casual betrayals in a world in which sex roles are perilously fluid but not really free. There's one sharp exchange between an "achieving" woman academic and the "non-achieving" housewife, and another that reveals the pathos of a homosexual man, who despite the terror brought on by venereal disease, is still addicted to the thrill and danger of the pickup.

There is something tremendously moving in the Mozartian interplay and the generosity of the movie's multiple points of view. If *Déclin* finally offers more irony than hope in its portrait of fraying marriages and friendships, it is an irony shot through with compassion.

Dancing in the Dark, Leon Marr's first feature, is moving in quite a different way. A domestic horror film, it uses irony like a straitjacket, and its view of marriage is as claustrophobic as the skewed perspective of its insane and mesmerizing heroine.

From the sanctuary of a mental institution, and in the monotone of a drug-induced torpor, Edna (Martha Henry) recalls the "facts" of her marriage that led up to the final, violent dénouement. Images of her fanatical application to repetitious housekeeping chores combine with her prissy, deadpan narration in devastating, and mordantly comic, counterpoint. Edna is the ultimate housewife, a woman who has lived her life in accordance with the women's magazines, those self-help bibles in which tips on how to clean those hard-to-get-at corners and how to hold on to your husband are given roughly the same space and treatment. Her marriage *is* her identity, and it takes only one phone call for this fragile mirage to evaporate. When the explosion finally comes, the effect is overwhelming.

Martha Henry is nothing short of miraculous as the catatonic but curiously spiritual creature who invites us into a world in which insanity masquerades as perfectionism. Neil Munro is excellent as her foil, the businessman-husband who exists mostly as a construct of her fantasies.

One could argue a discrepancy between the robot-like obtuseness of Edna and a certain sardonic (feminist) awareness lurking in the prose, adapted from Joan Barfoot's novel. But this schizoid effect seems both deliberate and right. As with *Jeanne Dielman, 23, Quai du Commerce, 1080, Bruxelles*, Chantal Akerman's mad housewife saga and avant-garde classic, our sympathy for the absurdly meticulous heroine battles with exasperation, as we both identify with, and congratulate ourselves on having escaped, the fate of the obsessional housewife.

Sexual and professional freedom may not be all they're cracked up to be, but in both *Déclin de l'Empire Américain* and *Dancing in the Dark*, it's the dedicated housewives who wind up with spotless homes, empty arms, and shattered selves. —MOLLY HASKELL

Kathleen Turner time-trips to wisdom

KATHLEEN TURNER AT THE HOP

If I knew then what I know now, I'd have done things a lot differently," says the beautiful middle-aged heroine of *Peggy Sue Got Married* (Kathleen Turner), who is separated from her husband (Nicolas Cage) and attending her twenty-fifth high school reunion. She hardly has got the words out of her mouth when she gets to do just that. Whooshed back in time and space, Turner is transformed into a breezy teenager of the 'fifties, whose 'eighties wisdom falls on deaf ears as she tries to enlighten a world that is convinced it is the latest and the greatest.

Peggy Sue Got Married, Francis Coppola's most charming movie in years, bears only a superficial resemblance to *Back to the Future*. The laughs are gentler, and the emphasis is on inner discovery and acceptance: the realization that the road not taken—becoming the muse/mistress of the dreamboat writer she knew in high school—was probably not worth taking anyway, and that being a middle-aged mother in the 'eighties is a nice place to be.

Because the relationship between Turner and Cage remains undeveloped, the resolution is unsatisfying. But the movie glows from the presence of Kathleen Turner. In her richest performance yet, she blends the poignancy of a Capra heroine with the tough, sardonic insight of an 'eighties woman. —M.H.

("PATA Movies" continued on page 94)

TRI STAR PICTURES

Giorgio
BEVERLY HILLS®

273 NORTH RODEO DRIVE, BEVERLY HILLS
47 EAST 57TH STREET, NEW YORK CITY

UMBERTO GINOCCHIETTI

ARGENTI®

THE NAME ON EVERY SMART WOMAN'S HIPS.

Dresses by Argenti, 512 Seventh Avenue, New York, NY 10018

PEOPLE ARE TALKING ABOUT...

movies

HELEN SHAVER'S X-RATED EMOTIONS

The first thing you notice about Helen Shaver is her voice. It's a throaty, bourbon-and-velvet whisper—a voice made for postcoital purring. Once during an audition for director Sam Peckinpah, she rambled on until a company executive thought he had heard enough. But Peckinpah cut him off. "Leave her alone," he said. "I just love to hear her talk."

There are some long nights in Shaver's face, and a glint in her eyes that says this isn't her first time at the rodeo. In her new film, Martin Scorsese's *The Color of Money*, she plays the owner of a friendly but not-too-exclusive bar, and her line to Paul Newman early on in the film—"Come by my place later and I'll make you an omelet"—may be the slinkiest come-on of the year. Duets are Shaver's specialty. At a time in movies when gun-play is more prevalent than seduction, love scenes are a lost art. But Shaver's scenes in Donna Deitch's *Desert Hearts* brought the sexy charge back into lovemaking on-screen. Playing a schoolmarmish Lit professor from New York City who travels to Reno for a divorce and falls in love with a local woman, Shaver uses nudity—for characterization as well as for erotic effect—but she adds to it something that is closer to nakedness. "I think what affects people so much about those scenes," Shaver says, "is the *emotional* explicitness, the sense that so much is being let go. *Desert Hearts* was an important film for me because it taught me to surrender. After it was over, I had the feeling that if I never did another film it would be all right. It created a new bottom line for me."

The Color of Money is, by Shaver's own count, her twenty-second film. With few exceptions, most of them were made in Canada (where she grew up), and most of them were stinkers. But Shaver never had the opportunity, or the screen time, to show what she could really do until she made *Desert Hearts*. Recently she was back in Toronto working with John Schlesinger in his new film, *The Believers*, an urban mystery with Martin Sheen and Robert Loggia. Taking a cue from her character in *Desert Hearts*, Shaver seems to have kicked off the training wheels and cut loose.

—HAL HINSON

n and Joan Chen in "Tai-Pan"

CHINESE JUNK

James Clavell's string of huge best sellers has brought him tremendous wealth and worldwide recognition: even customs agents recognize his name at all the important European crossings. His novel *Tai-Pan* has just been reincarnated as a movie starring Bryan Brown; *Shogun* was a major TV miniseries. Clavell has also written some very successful screenplays—*The Great Escape* and *To Sir With Love*. Now, his newest work, *Whirlwind*, has given him a unique status—highest paid author in the world.

In an auction with nine other publishers last winter, William Morrow & Co. Inc. reportedly paid an extraordinary $5 million for the right to publish Clavell's 1152-page saga, set in Iran. His new publisher is flooding the bookstores with a gigantic first printing of 950,000 copies.

Whirlwind doesn't quite do for Iran after the Shah what *Shogun* did for seventeenth-century Japan, because most of the protagonists are Western helicopter pilots caught in the revolution; Iranians play secondary parts. But the novel does have the requisite suspense and complicated plot turns. The Clavell faithful will even recognize five of the principals in *Whirlwind*—updated versions of men first invented for *Noble House*. Also, Clavell clues me in, "People in *Whirlwind* tell stories that apply to other eras—and we know they're lying from reading the earlier books."

Clavell's interest in Islam goes back to his four years as a prisoner of war in the Far East during World War II, when he started reading the Koran. But he only visited Iran once—for three weeks in the early 'seventies, the "very good old days" when "everything was well-ordered" and "they showed us how to make caviar."

The Australian-born son of a British naval commander, Clavell emigrated to the United States in 1953 and became an American citizen. Now he lives in "five-year plans." For the last five years he's been in Europe, at first in France, "because I wanted to write a good Frenchman." Next, he moved to Switzerland at the suggestion of his friend David Niven.

Clavell winces at Anthony Burgess's idea that readers turn to fiction for education, but he does try to "illuminate." "If in reading *Whirlwind*, the headlines become clearer to the average person," he says, "then I would have achieved what I set out to achieve, I suppose."

Yet Clavell retains some restraint when he describes exactly what his fiction *is*: "It's all lies. But if it's done properly, people think it's the truth."

—CHARLES KAISER

Top JOSEF ASTOR. Hair and makeup Francois Ilnseher. Details, last pages Bottom Courtesy DEG

EILEEN WEST

Winterberry gown and robe in
100% cotton flannel, now available
at these fine stores:

Saks Fifth Avenue
Bloomingdale's
Neiman-Marcus, *Dallas,*
Atlanta, Los Angeles
Bullock's
Lord & Taylor
Nordstrom
JW Robinson Co.
Marshall Field's & Co.
Macy's, *California*
Filene's
I. Magnin
Rich's
Macy's, *New York*
Jordan Marsh, *Boston*
Bonwit Teller
Woodward & Lothrop
L.S. Ayres & Co.
Lazarus
Dayton Hudson Department Stores
B Altman & Co
Goldsmith's
Halls-Swansons
Bon Marche, *Seattle Area*
Thalhimers
Jordan Marsh, *Florida*
Jacobson, *Michigan, Ohio, Florida*
The Higbee Company
Parisian
Ivey's, *North Carolina*
Macy's, *New Jersey, Paramus*
Gayfers
Frost Bros., *San Antonio,*
Houston, Austin

Please send $2.00 to receive a
year's subscription of the
Eileen West catalogue.

Mail to:
EILEEN WEST
Dept. VQ116
P.O. Box 11212
San Francisco CA 94101.7212

Fabric by: *Avondale Mills/Wade Manufacturing*

EILEEN WEST

FOR QUEEN ANNE'S LACE

90 Grant Avenue San Francisco 415.982.7737

PEOPLE ARE TALKING ABOUT... art

ART & INDUSTRY

The table fan as art object

As handily demonstrated by *Berlin 1900-1933: Architecture and Design*, a comprehensive exhibition opening this month at the Cooper-Hewitt Museum in New York City, the popular images of Berlin in the 1920s are badly in need of revision. No transvestites or beaded curtains here. Instead, we're presented with a Berlin that is exotic, yet somehow as familiar as the chrome chairs in our own kitchens, for the objects made and marketed during that period are, in one form or another, still with us.

With its echoes of a brave new world fallen to dust, *Berlin 1900-1933* is a sobering antidote to the gorgeous *Vienna 1900* exhibition recently ended at NYC's Museum of Modern Art. The Vienna show consisted of handmade objects created for an educated upper class. This one is dominated by mass-produced goods that reflect the determination of German artists and architects of the period to come to terms with industrialization, and to invest ordinary everyday objects with formal beauty. Adhering to the notion (articulated in 1927 by Le Corbusier) that modern life was inventing "its own objects: its costume, its eversharp pencil, its furniture, its plate glass . . . ," the Bauhaus followers set out to create The Chair, The Table, The Lamp—seemingly for all time.

Thus we have the iconographic bent tubular-steel "Wassily" chair, designed by Marcel Breuer in 1925, the unadorned 1907 arc lamps of Peter Behrens, and seminal pieces by other Bauhaus leaders like Walter Gropius and Mies van der Rohe. The Cooper-Hewitt presents not one but several prototypes, and seeing them up close shows us just what we've been missing—since the chairs in fast-food restaurants, dentists' waiting rooms, and airport V.I.P. lounges are almost always poor knock-offs. Ironically, these ultra-modern objects, which made such a strong statement about mass-production, have become one-of-a-kind artifacts. —GEORGE WHITMORE

JEWELS OF THE HUDSON

In 1973, pianist Gilbert Levine and his wife, Nancy, let their interest in Georgian and Victorian jewelry get out of hand: they cashed in their stocks and went to England on a buying spree. They came back broke, but with the beginnings of an exquisite collection, on view now at the Hudson River Museum in Yonkers, NY, through January 4.

The strength of the Levines' collection is in pieces that reflect the Victorian obsession with the Greek, Egyptian, and Middle Eastern antiquities that were being excavated at the time. The Levines are also drawn to hard-to-find Georgian pieces. *Above*, a brooch in the snake motif, whose double-coil, they say, "makes all the other snakes look ordinary." It has garnet eyes and a slinky, turquoise-studded body.

Although their pieces live in the vault most of the time, Mrs. Levine will occasionally wear them at home, usually when no one but her husband is around: a frank guest once told the amethyst-bedecked Mrs. Levine that she looked like Mrs. Astor's horse. —DANA COWIN

"PATA Art" continued

Top Collection of B. Dreyer, Amsterdam. Bottom GILBERT LEVINE

EILEEN WEST

Elegant backless silk velvet dress
now available at these fine stores:

Nordstrom, *Northern &*
Southern California
Lord & Taylor
Bloomingdale's
Filene's
Bullock's
Macy's, *New York*
Lazarus
Marshall Field's & Co.
Sanger Harris
Woodward & Lothrop
I. Magnin
L.S. Ayres
Frost Bros.
Jacobson's, *Florida*
Macy's, *New Jersey*
Mark Shale
Weinstocks
Higbee's
T. Edward's
Casual Corner, *Memphis*
Harris Co.
Porteous, Mitchell & Braun
Shop for Pappagallo

Please send $2.00 to receive a
year's subscription of the
Eileen West catalogue.

Mail to:
EILEEN WEST
Dept. V116
P.O. Box 11212
San Francisco CA 94101.7212

Name

Address

City

State Zip

PHOTO ALEX CHAILLAN

EILEEN WEST

90 Grant Avenue San Francisco 415.982.7737

PEOPLE ARE TALKING ABOUT... art

"The Hand Submits to the Intellect" by Carlo Maria Mariani, 1983

SHOCK OF THE OLD

The new art—remembrances of things past

The Old Masters often "paraphrased" compositions and motifs from earlier art. Goya, for example, borrowed from Velázquez, and Manet took cues from both Raphael and Giorgione. But to the Modernists, the past was for academics, and only the new was of interest. Inevitably, the wheel has turned; artists associated with Post-Modernism are rifling the storehouses of art history, sometimes combining images or styles from cultures geographically and chronologically very distant from one another. No doubt mass reproduction, which makes the whole of world art simultaneously available everywhere, accounts for this mixing and mismatching of historical styles that critical jargon is calling "appropriation."

This year, the fourth Biennial of the San Francisco Museum of Modern Art pays homage to contemporary artists who directly derive their inspiration from the past. Titled *Second Sight*, the exhibit focuses on a mixed bag of nineteen European and American painters and sculptors who have appropriated the past the way novelist Umberto Eco, in *The Name of the Rose*, used monastic life in the Middle Ages: as a point of departure for telling a story, using a myth or image to build a structure that reverberates with layers of accumulated meaning. Organized by Graham Beal, SFMMA chief curator, *Second Sight* finally makes some sense of this retrospective tendency. That a contemporary museum curator has exercised some critical intelligence and imagination in concentrating on a theme that cuts through a wide cross-section of work is remarkable. Most curators today are content to pick up a load of stuff from their favorite dealer, or just arbitrarily grab one piece here, and another there, as they sightsee abroad.

Architecture as sculpture: Siah Armajani's "Closet Under Landing," 1985

If one could find a single common denominator in the works selected, it would probably be an ironic attitude toward the past as its ghosts haunt the present. The Russian emigré team of Komar and Melamid employ Stalinist Socialist Realism as a contemporary kitsch style, which has gained them much admiration in the West. Quite remarkable is the story of the ascendency of postwar American art in Mark Tansey's "history" painting, "The Triumph of the New York School," which depicts the French Army surrendering to the United States in a composition based on Velázquez's "The Surrender at Breda." In Tansey's campy "The Key," a couple dressed for a formal art opening attempt to unlock "The Gates of Paradise"—Ghiberti's famed Renaissance bronze doors. In a similar vein, Roger Brown paints a narrative of Chicago art history in a bow to Giotto's Arena Chapel frescoes in Padua. In Brown's case, however, the classical temple is made out of nasty modern garbage cans.

The scale of a history painting, the look of a news photo—"The Key" by Mark Tansey, 1984

Pat Steir, Michelle Stuart, and Siah Armajani (surely one of the most gifted sculptors in America) make use of historical imagery without irony. Steir's new watery paintings, based on Hokusai's prints, Leonardo's deluge drawings, and Courbet's waterfalls, are not going to win any prizes for originality. But they are well done and show a great commitment to the long tradition of painting.

In much, if not most, of the work in *Second Sight*, there is a dream-like quality that we associate with Surrealism, which also had a heavily academic sense of style. Now, years later, it is suddenly very modish again to overload art with literary content. Sometimes the storytelling element is too heavy, and obscures the formal or visual component of the work. At other times—most notably in Armajani's curious architectural sculpture—enough mystery is left to permit the visual qualities to predominate.

Most of these artists create a sense of fragmentation and dislocation, as if they were deliberately illustrating Spengler's *The Decline of the West*. There is, however, a lot of talent here, and the statement is an effective one—that the debased media images of our mass society are disturbingly insubstantial in contrast to the grandeur of the classical past. —BARBARA ROSE

Top left: Anne & William Holin Collection, Chicago. Center right: John Berg... in Francisco. Bottom left: Courtesy of Max Protetch Gallery, New York

CIMARRON

The Sporty Spirit of Cadillac.

Cimarron for 1987 is a remarkable blending of comfort and convenience features that meet Cadillac's high standards, with a sporty new dimension that includes more standard performance features than ever before. Compare the luxury. Compare the performance. Most important, compare the value of Cimarron with anything else in its class.

The luxury side of Cimarron.

As you would expect with a Cadillac, many luxury features don't cost extra. What's standard on Cimarron? Leather seating areas, leather-wrapped tilt steering wheel, push-button air conditioning, AM/FM Stereo radio;* power-assisted steering, brakes, windows, locks, driver's seat and antenna, plus cruise control, controlled-cycle wipers and much more.

*May be deleted for credit.

The sporty side of Cimarron.

With the 2.8 liter V6 multi-port, fuel-injected engine, now standard in 1987, Cimarron delivers 125 horsepower—nearly 50% more than last year's standard engine. Also standard is a new 5-speed manual transmission, and a gas-charged Bilstein-Delco suspension system which is tuned for the precise response of a sport sedan with the ride comfort of a Cadillac. Visit your Cadillac dealer soon and discover Cimarron, the sporty spirit of Cadillac.

LET'S GET IT TOGETHER...BUCKLE UP.

T. EDWARDS

GOLDWATER'S

MACY'S CALIFORNIA

FILENE'S

MARSHALL FIELD

EMPORIUM • CAPWELL

LESLIE'S

FROM THE RHONDA HARNESS COLLECTION OF DRESSES, SUITS AND JUMPSUITS.

RHONDA HARNESS

NEUTROGENA®.
THE DIFFERENCE BETWEEN JUST WASHING YOUR FACE AND CARING FOR YOUR SKIN.

You'll feel it the first time you wash your face with Neutrogena®. The pure, mild, dedicated care. And you'll know why so many dermatologists recommend it. You'll feel the gentle way it coaxes your face completely clean, leaving behind nothing but a fresh, healthy glow. A complexion that is softer, smoother, more alive. This is the way you always knew clean skin should feel. Healthy. Perfect.

NEUTROGENA®. THE DIFFERENCE BETWEEN FEELING ROUTINE AND FEELING RENEWED.

You'll feel the difference the moment you step into the shower. The way the burst of the fresh Rainbath® fragrance stirs your senses. And the luxurious way Rainbath® Shower and Bath Gel glides on, cleansing and smoothing your skin every inch of the way.

After your shower, you'll feel the difference in Natural Sesame Body Oil. The surprisingly light, silky touch of it on shower-wet skin. And the way your skin responds with a new softness.

Rainbath® Shower and Bath Gel. Natural Sesame Body Oil. The difference between a routine shower and a renewing experience. For your senses. And your skin.

Neutrogena®
rainbath®
shower
and
bath gel
natural
sesame
formula
body oil
Neutrogena®

NEUTROGENA®. FEEL THE DIFFERENCE.

Neutrogena® invents a whole new superior way to care for dry hands and skin.

PEOPLE ARE TALKING ABOUT... music NOTES

Simon and African collaborator Shabalala

Most of the time I'd rather read John Updike's latest novel—or any Updike novel, for that matter—than listen to records. For all his high-flown metaphysics, Updike is hornier—describing the interstices of everyday life, he's more political, too—than just about any rock musician these days. But I have a feeling Updike might like Simply Red. Both are about sexual healing.

Simply Red is a British group with Motown roots. Lead singer Mick Hucknall, whose coppery ringlets give the band its handle, and whose lyrics arm it with working-class clout, grew up in Manchester, England, the son of an out-of-work barber (which helps explain Hucknall's low opinion of Mrs. Thatcher and her pals, the Reagans). By seventeen, he was fronting a punk band, The Frantic Elevators, but he was always obsessed with American soul music. In 1984 he discovered a tune, "Money$ Too Tight (to Mention)," by an obscure American group called The Valentines, which inspired him to regroup and make music instead of anarchy.

Hucknall is as great a singer as that other mystic prole, Van Morrison. But there's a nod to Marvin Gaye's theatrical "Inner City Blues (Make You Wanna Holler)" in Hucknall's impassioned rendition of "Money . . . ," and throughout the album you can pick out traces of every great sexual politician from James Brown (and Phoebe Snow) to Tim Buckley and David Byrne. (Simply Red's version of the Talking Head's "Heaven" is a brilliant interpretation, turning anomie into the enemy.)

But their album *Picture Book* (Elektra) is more than a one-man show, no matter how virtuosic. The band is as tight as a snare drum, well-versed in the ancient arts of jazz and Detroit R&B. They cook up an indignant and incredibly sexy sound—the perfect antidote to boredom, a hedge against despair.

In surlier moments, I've thought of Paul Simon as a grand old wimp of rock & roll; but there's no denying he has incredible musical taste, and his new album, *Graceland* (Warner Bros.), is the most exciting collaboration I've heard in years.

After hearing a tape of "township jive" music by a Soweto band in 1984, Simon spent the next few years working with various African musicians—Youssou N'dour, the Senegalese pop singer, guitarist Ray Phiri, Joseph Shabalala—and some oddball Americans like the East L.A. band Los Lobos, a *Zydeco* group from Louisiana that plays hot Cajun accordion funk, as well as the Everly Brothers and Linda Ronstadt.

The music is fabulous, ranging from hard 4/4 rhythms and Country-Western swing to the funk of West African music, or Sunny Adé. But the miracle of *Graceland* is that the sophisticated lyrics—clever asides on the high life ("She said there's something about you/That really reminds me of money"), political reportage, and pure pop poetry ("...losing love/Is like a window in your heart/Everybody sees you're blown apart")—work so gorgeously against the music.

Pop music has become a global-village industry, putting technology to what feels like humane use and, inevitably, making the music more political. Simon, in fact, took some heat for violating the cultural boycott. But I tend to think that any record that makes you want to get up and dance is, by its very nature, political. And *Graceland* is a testament to that kind of joy.

Any band Jonathan (*Stop Making Sense*) Demme likes can't be all bad; and **The Feelies**, whom Demme is using in his new film, *Something Wild*, are a nice, solid, low-key garage band. Their new album, *The Good Earth* (Coyote), is so restrained you can barely make out the lyrics, but who cares? Underneath are riffs that sound a bit like Romanian gypsy music. . . . **John Prine**—remember him? Bette Midler, who's nobody's fool, recorded one of his great songs, "Hello in There." Well, he's back, with a new album called *German Afternoons* (Oh-Boy) that sounds folksy with a kick. . . . **Jane Siberry** has been compared to Joni Mitchell, which is a little unfair—to Joni. Siberry is Canadian, and she writes the kind of vaguely poetic songs that Mitchell spun out before she turned feral, but here the comparison ends. Siberry is not bad, just boring.

Blame it on Madonna, whose *True Blue* has been topping the charts all over the world, but lately girl groups and solo acts are bigger than at any time since the early 'sixties, and with so many to choose from, they could justify a consumer magazine (*Rolling Pin?*) of their own.

Regina, a Madonna clone who looks like a dumpling dressed for a funeral, had a catchy single, "Baby Love". . . . **Bananarama**, the fabulous-looking British trio whose surreal "Robert De Niro's Waiting" was a hit a while back, scored with their version of the 1969 classic, "Venus," but the rest of their album is filler. . . . **Belinda Carlisle**, former lead singer of the Go-Gos, released a solo album that left me cold, but her single "Mad About You" is the kind of song that makes you feel like you're driving a convertible. . . . **Annie Lennox** and Dave Stewart (I'm fudging here) a.k.a. the Eurythmics, have a new album, *Revenge* (RCA), that has annoyed critics who prefer their more outré efforts, but Annie sounds great. One woman's treacle is another's pop.

—TRACY YOUNG

MILLION-DOLLAR EARS

Sheila Jordan is the best-kept secret in jazz

Though Sheila Jordan is one of the greatest jazz singers since Billie Holiday, few people outside that world know her name. And in 1982, when I first saw her, glasses perched on top of her Doris Day bob, she looked more like a nice lady selling cookies at a bake sale. Then she started singing "The Thrill is Gone" and turned it into a lament so intimate in its pain that all sound stopped in the club. Jordan's voice was like a horn or saxophone, improvising on the melody with exquisite tonal shadings. She would acidly cut off one phrase, let another echo in silence; her attention to the words was almost physical.

Such purity is usually badly paid, so at fifty-eight Jordan still types for a living in New York City, and has refused all chances to go commercial. "I've worked an office job since I was out of high school because I love this music," she says. "If I can't do the music the way I want, I don't want to do it."

Born in Detroit, Jordan was raised by her grandparents in the poorest pocket of the Pennsylvania coal-mining country. Starting at age four, she sang in the local beer gardens, standing on a table while the crowd clapped and threw money. At fifteen, she heard Charlie Parker for the first time (he told her that she had "million-dollar ears") and followed his group to New York. Marriage to Parker's pianist ended in divorce, and left Jordan with a daughter to raise on a meager clerical salary. More trouble came in the 'sixties when rock all but edged out jazz. It was then that Jordan's drinking problem began.

The faith that enabled her to conquer alcoholism is the theme of "The Crossing," the title song of her new Black Hawk album. Jordan's public performances are still rare, but you can hear her in L.A. and San Francisco the first week of November, and at Fat Tuesday's in New York City at the end of January. —ELLEN CANTAROW

BENSON & HEDGES

Deluxe Ultra Lights

Only 5 mg.
yet rich enough to be called deluxe.

Regular and Menthol.
Open a box today.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

SPREAD YOUR WINGS.
MINK
INTERNATIONAL

IT WAS A MOMENT OF ATTAINMENT. OF EXCITEMENT. OF PROMISES FULFILLED.
A MOMENT YOU'LL LIVE AND RELIVE. OMEGA. FOR ALL YOUR SIGNIFICANT MOMENTS.

Registered Model

OMEGA ALWAYS MARKS SIGNIFICANT MOMENTS.
IN THE OLYMPICS. IN THE SPACE PROGRAM
IN SIGNIFICANT LIVES LIKE YOURS
THE OMEGA CONSTELLATION. ADVANCED SWISS TECHNOLOGY. WATER RESISTANT. IN STAINLESS STEEL AND 18K GOLD

Ω
OMEGA

BAILEY BANKS & BIDDLE

PHILADELPHIA • PITTSBURGH • WASHINGTON, D.C. • ATLANTA • BOSTON • TAMPA • JACKSONVILLE

PEOPLE ARE TALKING ABOUT...

theater

The directors: Mosher (l.) and Zaks

ALIVE FROM LINCOLN CENTER

When Gregory Mosher and Bernard Gersten first set foot in the Vivian Beaumont Theater, which along with the Mitzi Newhouse, houses NYC's Lincoln Center Theater Company, they must have felt a little like the young couple taking over their new house in *The Amityville Horror*—the place has chalked up an unnerving record of bum luck and daredevil belly-flops. But when Mosher, the thirty-seven-year-old recruit from Chicago's Goodman Theater brought in to be the company's new director, and Gersten, sixty-two, its new executive producer, opened their first season last winter, the walls didn't ooze scarlet, they sprouted roses. Jerry Zaks's revival of John Guare's *The House of Blue Leaves* appeared, and the secret was out: theater was back at Lincoln Center. It was, to quote John Guare, "like an exorcism," and Mosher and Gersten were the exorcists.

"I think they have an intuitive sense of what makes exciting theater," says Jerry Zaks, who last year won a Tony for his direction of *Blue Leaves*, and this year will open the season at the Beaumont with his production of *The Front Page*. "They know that without a substantial play and respect for it, all you have is good intentions."

The Front Page, Ben Hecht and Charles MacArthur's excoriating comedy about newspapers and politics in Chicago during the 'twenties, stars John Lithgow and Richard Thomas. It is only one of two older American works on this year's slate; the other, a new version of the Cole Porter musical *Anything Goes*. With the success of *Blue Leaves*—another revival—it's tempting to conclude that Mosher and company see their revivals of classics as a hedge against the less commercial work on its menu. Zaks disagrees. "Some people will say, 'Ah, well, *The Front Page*, how safe can you get?' But those people don't understand the play is really a genuine American work of art."

According to Mosher, revivals and classics make up only a small part of the group's schedule. "It behooves a theater like this to support the work of young, relatively unknown writers," he says, "and the work of living American playwrights is meant to be central to this theater." True to his word, this month the Newhouse will present *Bodies, Rest and Motion*, a new play by New York writer Roger Hedden, twenty-seven, about a foursome of youngish lost souls in Connecticut. In January, the theater will produce two new one-acts by Arthur Miller.

When describing his plans, Mosher chooses his words carefully. "I'm not a Balanchine or an Olivier or a Guthrie. I don't have a lot of grand ideas, and just engage a bunch of people to carry them out. The heart of this theater is that it allows you—as a playwright, an actor, a director, or a designer—to come here and do *your* work. Not my work, but yours."

Mosher's strategy for Lincoln Center couldn't be simpler. "It's going to be the kind of theater that does the plays it does. We're here to serve the intentions of the playwright. That's our job. An actor steps on a stage and speaks the words of a writer. A lot of things are involved in that act—a lot of courage, a lot of will, a lot of imagination. My hand in all this is where that person—that actor or that writer—most needs it to be."

—HAL HINSON

What Lola Montez wants. Eichelberger gets

MEN BEHIND BRAS

You can't send a man to do a drag queen's work," she says, strutting off stage to help technicians fix a sputtering film projector. It is Ethyl Eichelberger's campiest line. She has one other quip of the traditional female impersonator sort—"If truth were beauty, more girls would be getting their hair done at the library." Audiences howl when they hear it because they expect this sort of nightclub humor at a drag show. But more often than not, Ethyl's politics slip out. Minnie the Maid, for instance, gets a government grant to go to beauty school. "Oh yes. Nancy is going to pay for it," she gloats. "They *want* beauticians in a fascist economy."

For the last decade, Eichelberger has been writing and performing one-act monologues such as *Nefertiti*, *Elizabeth I*, *Lucrezia Borgia*, *Minnie the Maid*, *Phèdre*, and *Leer*. Ethyl's sketches draw on drag's exaggeration, but they also move you with their grave sincerity—they're more like Glenda Jackson's disarming movie-length soliloquy *Stevie* than a brassy lip-sync of Garland's "The Man That Got Away." In fact, the closest Ethyl ever comes to mimicry is spoofing it. "You thought you were going to see a classy drag act?" she asks. Then she reels off a ninety-second patter of famous one-liners by every diva any drag queen ever died for. Except Judy. Some things are sacred.

La Cage aux folles may be the last of drag as court jester to straights; and *Torch Song Trilogy* was surely the beginning of drag as gay pride and gay theater. But Ethyl imbues drag with a new politics altogether. Ethyl is drag as feminism.

She tells you what stellar women in history "really" think about their lives. Her Elizabeth I hates making decisions and feels so terribly *pressured*. Lucrezia wants her mother to understand that her murderous survival tactics are "all relative." Cordelia has a thankless job cajoling that dotty old father of hers. One of the best sketches, *Leer*, sports a rapid-fire argument among Cordelia, Lear, and his fool. Eichelberger plays all three parts without missing a beat.

Ethyl's characters are researched, tightly scripted, and draped in outlandish period costumes. They sing, rasp, yodel, or wail original compositions while accompanying themselves on the piano, accordion, dulcimer, concertina, or pump organ. With a serious background in theater (American Academy of Dramatic Arts and the Trinity Square Repertory Company), Eichelberger puts on a full-dress show.

How does she choose her *grandes dames*? "It's all a matter of whom you want to emulate," she says. "Whom you play affects your life, so I decided to play the most beautiful, eminent women I could find." —MARCIA PALLY

Top BRIGITTE LACOMBE Bottom PETER HUJAR

"Don't hate me because I'm beautiful."

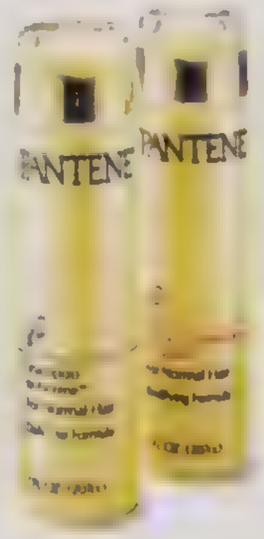
"This is my hair in the morning."

"So I have to wash it. And blow it dry. Just like you. How come my hair looks great despite all this? I discovered Pantene.®

You see, Pantene scientists have developed a unique new formula. A provitamin B-5 complex that actually penetrates inside your hair to give it inner strength.

So it's strong enough to stand up to daily washing. To blowdryers and curling irons. And even the sun.

Look for Pantene Daily Use Shampoo and Bodifying Conditioner at fine stores. There's one for Permed Hair, too. For Color-Treated Hair.



And for Dry Hair.

Your hair will be silkier. More supple. Beautiful.

Just like mine."

Available at HECHT CO.

PANTENE

SERIOUS CARE FOR BEAUTIFUL HAIR

OBSESSION

FOR MEN

OBSESSION
FOR MEN
Calvin Klein

Calvin Klein

The Classic Christmas Gift for the Men on Your List

The GQ 1987 Desk Diary

More than just an appointment book for the busy man to chronicle his daily engagements, The GQ 1987 Desk Diary is a compendium of ways to keep life civilized. Great looking in imported grey wool flannel, custom end papers and red ribbon marker, it's filled with special features that he'll enjoy.

- **An exclusive ten city shopping and dining guide**
- **The best of GQ's popular column "Elements of Style"**
- **Advice on how to stock a wine cellar**
- **A comprehensive record keeper**
- **International size conversion charts**
- **Area code and time zone maps**

And so much more!

Order now and make sure your men are part of a new gentleman's tradition.

To order send your name and address and a check or money order for $16.95 plus $2.50 postage and handling (please add sales tax where applicable*) to:

The Conde Nast Collection
Dept. P23, Box 10850
Des Moines, Iowa 50336

Please allow four to six weeks for delivery.

*NY, CA, GA, IL, MA, CO, IA

PEOPLE ARE TALKING ABOUT...

dance

STREEP DANCING

Harry Streep wants to make dance more masculine and more accessible

Sometimes I go to dance performances," Harry Streep says, "and my eyes glaze—I see the choreography but not the dancers." Streep hopes to remedy this situation in his own choreography for his recently formed company, Human Arms, by working with both dancers and actors. "Actors think through everything," he says. "No moment is left undone. And some of that concentration has rubbed off on the dancers, who are discovering things alive in them that come out in the movement." The effect is, in fact, absorbing. In *The First Time We Met*, Streep and Julie Milani intently tell the (true) story of how he met his wife, an actress—first in words and movement, then again in movement alone, in clear, concise gestures that bring the entire story in all its detail flooding back to mind. In *Number Two*, a "red" man, a "black" man, a "yellow" man, and a "white" man, all identifiable by the paint on their faces, dance an odd ceremony with poles, smudging the colors of their faces onto one another's skins. "I want my work to get more political," Streep says.

Not quite fully recovered from a two-year-long injury to his heel, Streep has just this past year resumed performing and choreographing. He can no longer relevé or jump in place without pain, limitations that would stymie most dancers' careers; Streep has made a virtue of them. "I realized that the function of relevé is to allow you to turn quickly in place, and I'm more interested in moving out into space." This company is Streep's chance to do what he has always wanted, to investigate ways of moving that are particularly male—not macho, but comfortable and representative. The attack is fierce; the shapes are crooked and the lines curved, drawing from Streep's athletic background ("every sport there is in high school and college").

Much of his farthest-reaching work is performed in factory cafeterias and school auditoriums. Under the auspices of Affiliate Artists, Inc., Streep has gone to heavy-industry plants where dishwashers, ranges, and semi-trailers are manufactured and, armed with only a tape deck, delivered a lecture-demonstration during lunch. Since the workers eat in shifts, the audiences come and go. Streep's material is participatory, improvisational, a running monologue/solo in which he periodically forgets what he is supposed to be doing, at which points the audience reminds him. "I try to get them to think about themselves in relation to craft," he says.

In schools in the New York City area, under the auspices of his own Creativity Project, he gives children the ground rules for making up their own dances, asking them, for instance, to give him a movement that describes the way they feel about their math teacher. Inevitably, one student responds with the old third-finger gesture. "I never say no to a movement," Streep says. "I ask them, 'Is this the best way to describe that feeling or, by changing the shape of the movement, can we make it angrier, more expressive?'" Streep's skill in handling children comes of experience: he has two of his own—Maude, two years old, and Abraham, four-and-a-half. Teaching at Abraham's school, Streep called on his son, who had raised his hand halfway through the class. "Daddy," Abraham said, "can I ask you a question?"

"Yes, Abraham."

"Are you going to be done soon?"

—HOLLY BRUBACH

RUDI HOFMANN

TV FOR YOUNG FOGIES

The BBC Television is celebrating its fiftieth anniversary. I know Channel 4 is the fashionable British channel this year, and well it should be—nearly every decent movie of the past year, the real kind that plays in movie theaters, has had Channel 4 money in it. I also know that the BBC, with its endless adaptations of great and near-great books like *The Pallisers*, *Smiley's People*, and *Bleak House*; and its brilliant but classical, rather than innovative, documentaries like *Life on Earth* and *Shock of the New*, has become the doughty, frightened old-maid aunt in the family of the truly hip. You visit Auntie for tea and a nice chat once every few months, then beat it the hell out of there, loosening your tie, grabbing for your cigarettes. Well, so what? I like tea. Sort of. I *like* the BBC. I live for bourgeois narrative. I'm middle-brow and I'm proud. —C.S.

("PATA TV" continued on page 116)

As Elegant As a Swan.
What trait distinguishes the Noblia collection?
Perhaps the dazzling charm
complete the effect.
And exceptionally accurate.
NOBLIA®
CITIZEN
A Unique Breed of Watch.
© 1986 by Citizen Watch Co
concept in the book Hann
U.S. 07071

CRISCIONE

L'ASPATA/DECARO STUDIO

Fairmont

CRISCIONE
NEW YORK, NY

FLORENCE BARUFKIN
CHERRY HILL, NJ

HARTLY
WESTWOOD, NJ

JONES & JONES
BALTIMORE, MD

KLEINFELD'S P.M.
BROOKLYN, NY

YOLANDA
WALTHAM, MA

SCOTT GREGORY
SOUTHFIELD, MI
DETROIT, MI

ULTIMO
DAYTON, OH

SIGNATURES
PALM DESERT, CA
WHITE FLINT, N. BETHESDA, MD

WILMA'S
FORT LEE, NJ

INSIDE THIS GLOSSY LITTLE BLACK CASE...

UP TO 45% WRINKLE REDUCTION. CLINICALLY PROVEN.

At last, a wrinkle corrective that acts on even the deepest wrinkles: LIFT SÉRUM Anti-Wrinkle Complex. Wrinkles are 'lifted' by gentle upward pressure as tiny molecules of Plastoderm (it's ours exclusively) penetrate deeply. Electronic tests confirm the dramatic results after only one month. Firms significantly, too. We don't say LIFT SÉRUM/Anti-Wrinkle Complex is a miracle. You may think otherwise

© 1986 CHANEL, INC. CHANEL® LIFT SÉRUM ™ PLASTODERM ™ ®

CHANEL

INTRODUCES LIFT SÉRUM/ANTI-WRINKLE COMPLEX

SQUIRREL AND NATURAL FISHER
DESIGNED BY FENDI
FOR THE CAROL & IRWIN WARE FUR COLLECTION

SKREBNESKI

THE • CAROL • AND • IRWIN • WARE • FUR • COLLECTION • AT

I.Magnin

830 NORTH MICHIGAN AVENUE, CHICAGO ALSO IN NORTHBROOK AND OAKBROOK

COCO

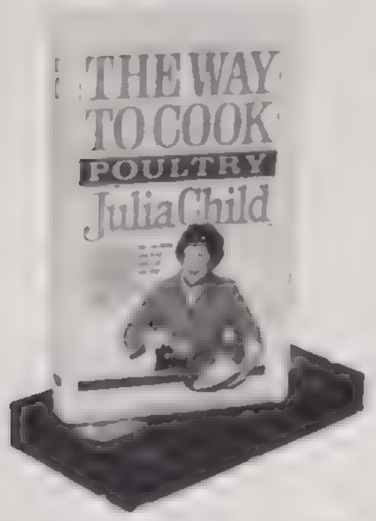
LE NOUVEAU PARFUM DE CHANEL

JULIA ON VIDEO!

You've read Julia Child's classic cookbooks. You've seen her on TV. Now you can invite this Master Chef into your kitchen, as your personal instructor, with THE WAY TO COOK—the first complete cooking course available on video cassette.

With Julia on 6 one-hour, full-color video cassettes, you can tune in and stop her in mid-sentence or zero in on her folding that omelette or browning that chicken. See her demonstrate and hear her discuss recipes over and over again, at your own pace. Never before has there been such a workable, usable, effective cooking guide, with extraordinarily vivid and detailed close-ups of Julia Child's instructions that show precisely how the food looks as the preparation and cooking proceeds.

You'll also receive a specially designed booklet with each cassette, outlining the ingredients and instructions for all of the recipes.



Choose from the following:

- Poultry
- Soups, Salads, Breads
- Meat
- Fish & Eggs
- First Courses & Desserts
- Vegetables

Each cassette is $29.95, but you can buy the set of 6 cassettes (regularly $179.70) for the price of 5, just $149.00.
It's like getting one free!

To order, send your check, money order or credit card information to:
CONDÉ NAST COLLECTION, Dept. P58
P.O. Box 10850, Des Moines, Iowa, 50336

or CALL TOLL-FREE: 1-800-222-2990

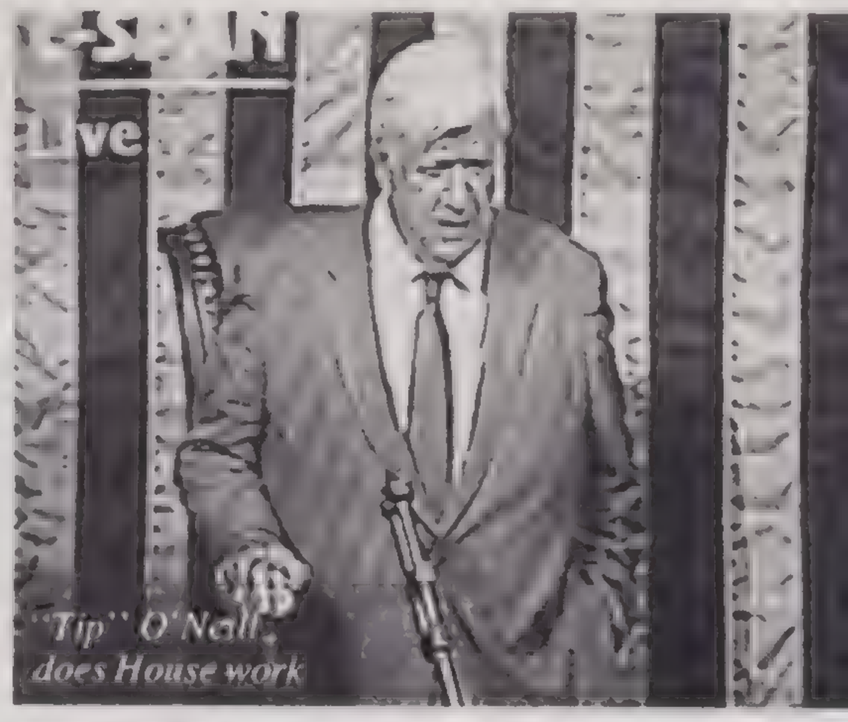
PLEASE SPECIFY BETA or VHS
Please allow 4 weeks delivery.
Add sales tax: NY, CA, GA, IL, MA, CO, IA

LIKE, POLITICS, WOW!

Once I was flipping through the channels with the sound turned down, and I saw this nutty-looking clown in a loud checked suit and bow tie, and I thought it was a kiddie show; but then, he looked too forceful and it was midnight, and I thought maybe it was a TV evangelist; but then I noticed the Congressional seal on the podium. I was watching C-SPAN.

C-SPAN is a public affairs cable station that brings you press conferences, Congressional hearings, and Senate hearings off and on all day. It's an informal, pleasantly arbitrary approach to programming and to government. There are those representatives in bow ties waving their arms in gibbering oratory; and there are also tiny moments of truth. Congressman Jack Brooks, Democrat, Texas, sits up high on his platform listening to an earnest major general explain the suggestions he has made over the years to improve communications among the armed forces. Unless you get some support from the Secretary of Defense, drawled the sympathetic but somewhat exasperated representative, "Why, you can recommend till you drop day-ud." Then he scampered off for a vote, a large cigar clasped between his teeth.

On C-SPAN, the fate of expendable rocket boosters seems somehow to concern you personally. Panels of experts shuffle in and out of a hearing on Social Security, leaving behind the spooky echo of their demographic forecasts. As a Senate committee listens, two fantastically obscure songwriters (one gospel, one country) argue about whether the tape recorder stifles or stimulates creativity (country's for 'em, gospel against). Later, someone else testifies that CBS affiliates reach more households than the telephone companies do. Yikes. The guy says a



"Tip" O'Neill does House work

thing like that and doesn't even blink.

And once in a while there is even something urgent and compelling, like the Senate confirmation hearings for Justice Rehnquist. There sat Senator Orrin Hatch, Republican, Utah, frothing at the mouth trying to trip up James Brosnahan, who testified that as an assistant U.S. attorney in Arizona in the 1960s he had received complaints about Rehnquist's harassing voters. Brosnahan's meticulous lawyerly reticence, his unwillingness to smooth and pat his memory into a more dramatic shape, his adherence to the bitter scraps of recollection were not only an insight into a man of conscience, but also an oddly detailed chart of memory itself, how it clings to certain moments and casts others away.

C-SPAN is addictive. You can pretend it's the good old days and you're watching the Watergate hearings. You can pretend you're watching a ball game and check your scoring against the box scores in the morning paper. Sometimes, when a hearing is repeated, you watch it again, to see your favorite parts, like whenever Kentucky Senator Wendell Ford's incredible molasses voice comes rumbling forth. It's a lot like MTV. —CATHLEEN SCHINE

Raisin Cane: Burnett as parody matriarch

THE GRIPES OF WRATH

It may have something to do with the actor in the White House, but these days it seems difficult to distinguish between reality and parody. And the successful prime-time soaps like *Dynasty* and *Dallas* are, for the most part, unintentional parodies of Reagan-era values. Now, *Fresno*, a six-part mini series that airs on CBS this month, sets out to satirize the campy excesses of Joan Collins and Co.

How can you parody a parody? It's not easy. A few years ago, *Mary Hartman, Mary Hartman* started out spoofing the soaps, but the show became even more pointed when the real-life travails of its star, Louise Lasser, began imitating art. If *Fresno* stands a chance of being funnier than *Dallas*, it will not be by virtue of the writing, which is heavy-handed at best, especially compared to the loopy contempt of *Max Headroom*. But the cast is promising. Carol Burnett plays Charlotte Kensington, widowed matriarch of a raisin dynasty; Charles Grodin is cast as Cane, her power-hungry son; Terri Garr is Talon, Cane's restless wife. But while we're arguing whether reality is funnier than parody, have you ever *been* to Fresno? —TRACY YOUNG

GERALDINE OVERTON CBS

Piaget The Dancer

Photography: Norman Parkinson

step into the dawn with the Dancer... reflecting
empty ballroom filled with the music of dreams...
with perfect balance...

The Piaget Dancer™ Watch. Elegant, flowing lines moving in one smooth glide from bracelet into case... gleaming, intricate textures forming light-catching, rhythmic patterns upon solid 18 karat gold.

Totally hand-crafted in La Cote-aux-Fees, Switzerland. Quartz accurate. Water-resistant. Scratch-proof sapphire crystal.

The Piaget Dancer will sweep you off your feet.

its golden brilliance like a thousand stars... the
let it sweep you into its rhythms.... moving

PIAGET

like the Dancer... suddenly, as if you've always known how... wear the Dancer... and let it move you.

PIAGET

Solid 18K gold. Hand-crafted in Switzerland.
For brochure-send $5 to Piaget, 650 Fifth Ave., NY, NY 10019.

The costliest perfume in the world.

I. MAGNIN

[1]hype\ˈhīp\ *v*: to put on.

Macys/Bambergers

HYPE

JEANS AND
ACTIVEWEAR

Goldin takes pictures of sad, lonely people doing private things

DESPERATELY SEXUAL SNAPSHOTS

A woman wearing a charm necklace and a black brassiere sits in the back of a beat-up van, a dog-eared copy of Vogue beside her. In the background, two red-necks leer at her from the front seat of a pickup truck.

What does the photographer want us to see? The dark circles under the woman's eyes, or the defiant angle of her chin? Are we meant to note the ironic contrast between the fashion magazine and the woman's unkempt appearance? Or to focus on her expression and wonder whether the face she turns toward the world—the angry set of the mouth, the cool stare—has anything to do with scenes like the one going on behind her? What is this photograph about? According to Nan Goldin, who took the picture, it isn't really about anything. The woman in the picture is just a friend.

The Ballad of Sexual Dependency (Aperture) is a collection of photographs, taken over the last ten years, of people and places in Nan Goldin's own life—what she calls her "extended family" in the bohemian subcultures of London, Berlin, Boston, and New York City's Lower East Side. Like family snapshots, the pictures are in color. Goldin's theme, as the book's title taken from the Brecht/Weill song would suggest, is sexual relations—specifically the futility and desperation of relationships between women and men. Actually, while Goldin does manage to convey some sense of a sexual zeitgeist, *The Ballad of Sexual Dependency* is more interesting for the way it asks us to enter a world that shocks and excludes.

Goldin takes pictures of ugly, sad, lonely people doing private things: a prostrate woman clinging to her pillow; a man sitting on an unmade bed with his head in his hands. Her subjects are the wretched and dispossessed, the perpetually down-and-out, the alienated and abused; and the world she depicts is one of beer cans and cigarette ends, bare bulbs and mattresses, sores and Band-Aids, dirty feet and jail tattoos, bruises, brimming eyes, vacant stares, and faces clenched with pain.

Of course squalor and poverty have been subjects for photography before: in the 1930s Walker Evans and Dorothea Lange went around taking pictures of the American migrants and sharecroppers. But their purpose was to convey information—they wanted to communicate something to the rest of the world about a particular kind of rural poverty.

Nan Goldin engages in a different kind of photojournalism. She takes pictures, she says, only to record, document, witness. "I don't select people in order to photograph them, I photograph directly from life," she writes in the introduction to *The Ballad of Sexual Dependency*.

She wants, she says, to be "uncontrolled and controlled at the same time." And she is: some of the pictures are terrible—unfocused, unframed, unthought-out. Some of them are awfully good, though. And the good ones are in the tradition of the 1955 Museum of Modern Art exhibition in NYC of *The Family of Man*. The show first popularized the idea that real life sometimes arranges itself into images, which, if captured by a photographer, would express some aspect of human truth more economically than any other art form. The notion of the "captured moment" implicitly suggests that something becomes a good photographic subject because of its relationship to the rest of nature or humanity—because it's alien or familiar.

Goldin takes pictures of what is familiar to her. To most of the people who would conceivably buy her book, however, the world her photographs depict will seem alien. And it may be the difference between her perspective and the viewers' that makes looking at Nan Goldin's photographs such an uncomfortable experience.

—MIMI KRAMER

Top NAN GOLDIN Bottom INGE MORATH

GOOD DEFENSES MAKE GOOD PORTRAITS

Faces of some of the most important postwar writers and artists peer out from Inge Morath's *Portraits* (Aperture). She portrays people as they'd like to be seen, with their defenses intact. In a portrait of Schojum Otani, administrator of a temple in Kyoto *(left)*, Morath tried to capture, she says, the face of "the most incredible looking man I'd ever seen." Also included in the book are her witty collaborations with Saul Steinberg on portraits of people sporting paper-bag masks.

—DANA COWIN

("PATA Photography" continued on page 128)

© 1986 R.J. REYNOLDS TOBACCO CO

Low isn't... lowest.

6mg 4mg 7mg 5mg 3mg

Now is lowest.

By U.S. Gov't. testing method.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

NOW. THE LOWEST OF ALL BRANDS

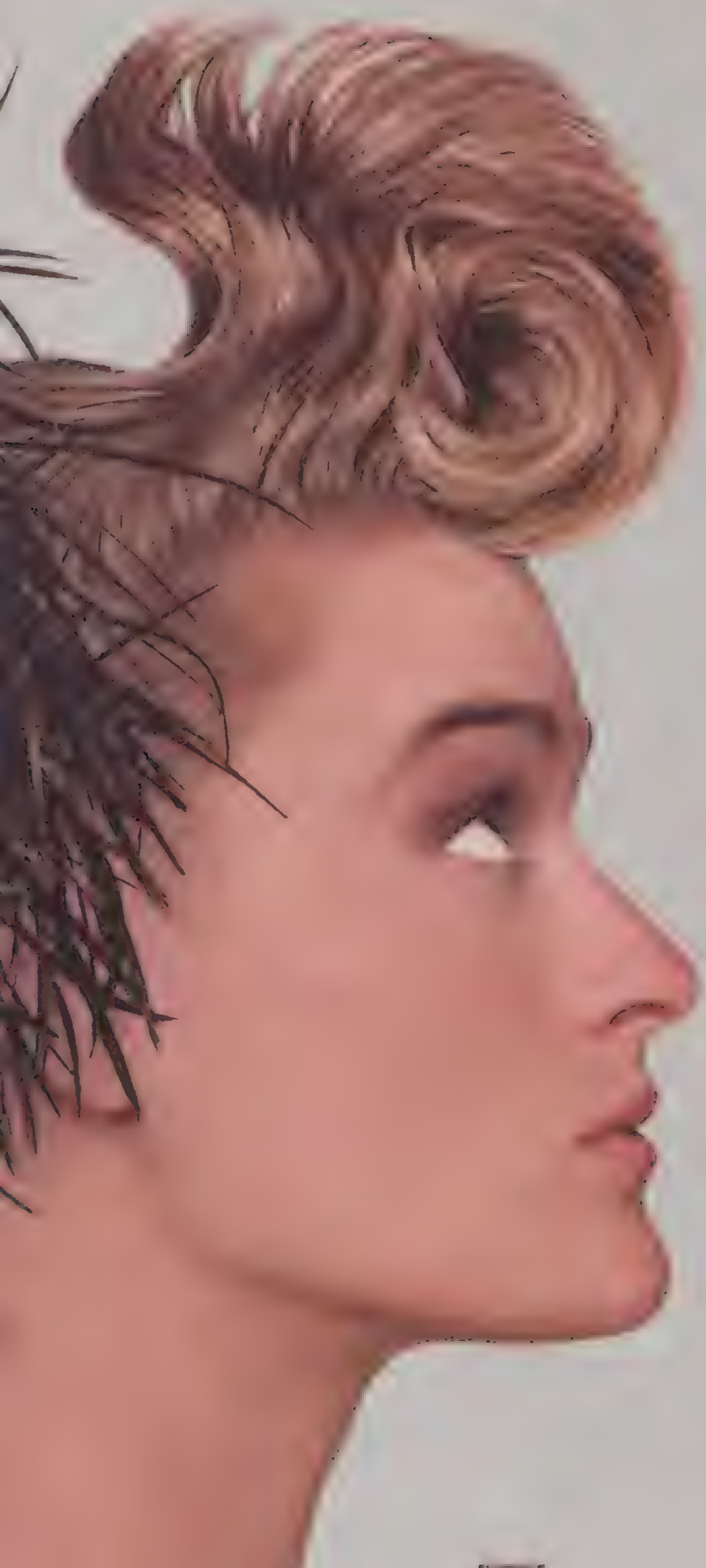
Competitive tar levels reflect either the Jan '85 FTC Report or FTC method.

SOFT PACK 100s FILTER, MENTHOL: 3 mg. "tar", 0.3 mg. nicotine av. per cigarette by FTC method.

MAKE HISTORY.

© 1986 RICHARDSON VICKS, INC. VIDAL SASSOON IS REG. U.S. PAT AND T.M. OFF

FREEZE YOUR ASSETS



The perfect wave. The ultimate peak. The sharpest spike. Once you create them, don't lose them. Vidal Sassoon's Extra Control Mousse, Gel and Styling Fix not only sculpt them into place, they freeze them into place. Alone or together they create style that always holds its shape, style that always makes history.

Make any style possible with Extra Control Mousse.

Make towering spikes with Sculpting Gel.

Make soaring, sky-high style with Styling Fix.

VIDAL SASSOON.

BECAUSE IF YOU DON'T LOOK GOOD, WE DON'T LOOK GOOD.

PAINTED WOMAN

VERUSCHKA : Trans-figurations (NYGS/Little, Brown) is a collaboration between the 'sixties supermodel—full name, Vera Lehndorff—and artist/photographer Holger Trülzch. The book's images are based on artful visual deception: Veruschka appears as part of a wall, a window-frame, a stone, or, in an especially illuminating simulation, a bolt of lightning.

There is playful role-reversal: a series of male impersonations—cocky, contemporary, humorous, and conceived from a feminist viewpoint. The characters smoke, drink, leer, and sneer—one carries a shotgun casually across the shoulders. Since the clothing of these men is painted onto Veruschka's naked body, they retain the pleasantly surprising outline of female breasts. This is not androgyny, nor is it decadence; it reminds one of the hermaphroditic dual-sexed breasts of Tiresias, a mythic persona.

These "stock" males are followed by a series of "stock" females, sex goddesses such as Rita Hayworth and Marilyn Monroe going through their seductive paces. A particularly powerful pictorial statement is Veruschka as child/woman in scanty pink lingerie, her toes coyly pointed toward each other, holding a hammer, but with the fingers of her other hand touching, oh so innocently, her pubic region. An abandoned doll/baby lies unattended at her feet.

These pop images give way to creatures in their natural habitat: snake and lizard, birds of brilliant plumage captured

Veruschka, famous former model, transforms herself into a canvas

in superfluous duplication of nature; *nature morte*. In a greener mode, mossy evocations overtake civilization in the shape of table, wineglass, and mossy green woman, still as death, seated at the table. Further on, Veruschka's head appears as a rock, heavy and dense among the rocks it lies with. And how does the spirit of this rock manifest itself? One must stumble across it unawares.

The passing of time is evident everywhere: walls, doors, windows in a state of attrition; paint flaking off to reveal previous colors—everything changing into something else. A naked woman as metal door is held with metal bands; blue-grey pipes like vagrant male genitals burrow into the door. What peculiar mating habits doors have.

I remember that as a child I'd hold my breath to see what it felt like to be dead. At the very last moment, when things began to go black and I became dizzy, I'd take a breath. This gave me the illusion that I was in control of my own life after all. Imitation of death bears a close (surface) resemblance to death itself: nothing moves, nothing breathes, eyes remain closed. One may imagine that she is in two places at once, here and there (in the netherworld). A convincing performance can vanquish fear of death for a short time.

These juvenile rituals are sacred to the child; in the realm of magic. Veruschka has managed to extend this melancholy excursion to adulthood, and with the help of Trülzch, made it into art of the highest order. She explains, "A door is not only a door, it could also be an entrance or an exit into something different and new; windows are also eyes through which we perceive and therefore communicate with the outside world; walls can be seen as separations, or forms of protection."

What remains is the anamorphic transformation of the female body as it sinks into otherness. And this illusion of invisibility enables this viewer to see the oneness of all things that bleed, and things that don't. —ROSALYN DREXLER

Top: "Yellow Flash," 1971.
Bottom: "Installation of Pipe Driven Through Head," 1978

Copyright Vera Lehndorff & Holger Trulzsch Details, last pages

Nowhere in the world will you find the looks you find here.

THE LIMITED

Forenza International Sportswear, 4 Piazza Frescobaldi, Italia, 50125

Available at
The
International
Fashion
Source

LIMITED

FORENZA

ITALIA

OUTBACK

AUST

C K • R E D

Available at
The
International
Fashion
Source

LIMITED

R A L I A

For three decades, she has been Italy's premier designer. Now Krizia introduces her new collection...

Moods

Three decades of fashion leadership. Krizia.

Mariuccia Mandelli is Krizia.

Available at The International Fashion Source

LIMITED

by Moods KRIZIA™

A CERTAIN LIFESTYLE, THE SPIRIT OF PARIS,
CAPTURED BY **K**ENZO FOR **T**HE **L**IMITED.

ALBUM BY KENZO® THE BEST OF PARIS.

Available at
The
International
Fashion
Source

LIMITED

between us

BY LORRAINE DAVIS

IN HER OWN WORDS ...

"Somebody hassles you, and you try to do something about it; but it finally gets to the point where it's not worth your time and effort. You have to have a power base to get some sort of action—monetary, political. What we do, with our connections, is to establish that power base, to help people who do not have the resources—financially, intellectually, or emotionally—to help themselves. It's the old story of the squeaking wheel gets the oil; particularly if it has the power of broadcast behind it." *—Carol H. Kiplinger, president, Call for Action, Inc., nationwide volunteer radio and T.V. call-in problem-solving service*

"I've stopped giving to save the seals, and I'm giving to female candidates because the experience with the defeat of ERA has taught me that the only way there will be any change is when the people making decisions legislatively share our concerns." *—Sally Minard, president, Advertising Women of New York*

"Our goal is to have more impact on health-care issues. In Washington, critical issues are being debated and decided, but the decisions are being made by politicians, not by health-care professionals. That's why we want to play an active role in deciding who those politicians are."*—Eunice Cole, retiring president, American Nurses Association, Inc.*

KEEPING SEX IN ITS PLACE

Old jokes about hands on knees aside,
to those who would claim that
sexual harassment is harmless.
The Project on the Status and Education
of Women of the Association
of American Colleges says: "Harassment
is humiliating and degrading.
It undermines school careers and often
threatens economic livelihood.
No one should have to endure humiliation
with a smile." Intended for students,
but useful to any woman, their booklet,
based on AAC studies, explains
the ramifications of the problem
and what to do and say and what *not* to do
and say when your faculty advisor's
hand (or your boss's) lands on your knee.
In Case of Sexual Harassment, A Guide for Women Students costs $2, from PSEW,
Association of American Colleges,
1818 R Street, NW, Washington DC 20009.

SOCKS IN THE WIND!

This fall, twenty-eight National Football League teams are flying brilliant wind socks, three-dimensional successors to pennants that are manufactured by Colorés International, Inc; and spring will see these bright high-flyers over the games of twenty-six major league baseball teams as well. Karen Holt, owner of the $2 million-a-year business that makes and sells the wind socks, said she worked at first as a dental hygienist but felt "a great fear that I might spend the rest of my life doing something that was useful but not fulfilling to me."

Whether they're derived from airport wind-direction indicators or from Japanese fish kites, wind socks were already a fad on the West Coast when Ms. Holt opened her first business, a Seattle furniture and housewares store. To attract customers to her side-street location, she hung out colorful wind socks. The customers were more attracted to the decorations than to her other merchandise, and thus a new business was born.

In addition to the sports wind socks, which are appropriately called Win Socks, Colorés produces Disney characters, holiday motifs, animals, flags, many others; and a second Holt business is a silk-screen design company. In establishing her own businesses, Ms. Holt said, she wanted "to let my own talents flourish, to capitalize on my ability at selling and communicating ideas. This has a philosophical tie-in that I perceive as a love of work."

Though she enjoys weekend fishing, sailing, Karen Holt obviously gets great joy from her endeavor. To other women considering business ownership, she gives these admonitions: "Choose something that you have a burning desire to do. That way, the more you do, the more energy you get; and you'll be having more fun than you've ever had before. But you must focus 100 percent—or 150 percent. Don't let yourself get scattered. Not only will this give you momentum, it will give you even more ideas."

HOW TO GET THINGS DONE

"Democracy is not a spectator sport." That was the message of Marian Wright Edelman, speaking to the graduates of Rutgers University this year. Making a difference, she reminded them, requires hard, sustained work. Giving sound principles with which to achieve political effectiveness, she made points that you can apply to any kind of advocacy:

1. Break big problems down into smaller, manageable pieces for action, so you won't feel overwhelmed.

2. Remember that there are no shortcuts to curing social and economic problems. Do your "homework," present your plan carefully.

3. Recognize that getting a change is no guarantee of keeping it. You have to work to keep your gains.

4. Being effective requires being a good pest, wearing down those you want to do something. You always have a better chance when your request is specific.

5. Offer a constructive program rather than criticism of the status quo.

6. Don't be afraid to take risks or be afraid to lose for things that matter. "Failure is just another way to learn how to do something right."

Ms. Edelman, who is president of the Children's Defense Fund, reminded her young listeners that "non-participation in the 'outside world' or total devotion to one's job or children is, in the long run, not in one's own or the nation's self-interest."

WOMEN OF DISTINCTION

Twelve "ordinary" women over sixty years of age whose vitality and energy have changed the way we view the "golden" years will be honored with scholarships and publication opportunities by the International Women's Writing Guild next May. Applications for nominations for the Artist of Life Award can be had by writing IWWG, Box 810, Gracie Station NYC 10028. Nominations are due December 31, 1986; winners will be announced at IWWG's Annual Memorial Day Open House in 1987.

PLAN FOR THE NEW YEAR

If you're one of the millions who are juggling home and career responsibilities, conflicts and slip-ups may come from using a conventional business calendar. Nonprofit Home and School Institute, assister of parents, has published The Home & Job Getting It All Together Calendar; it's 5½ x 8½ inches, with parallel spaces for job and family entries. $7, postpaid, from: HSI, Special Projects, 1201 Sixteenth Street, NW, Washington DC 20036.

Scent matters.

Because if you feel good
about your scent, so will she.

LAUDER FOR MEN
FRAGRANCE

© 1986 Estée Lauder, Inc. Photograph: Skrebneski

Nancy & Risë Ltd.

Sterling silver and onyx lariat shown with coordinating earrings.

BONWIT TELLER

I. MAGNIN

NEIMAN-MARCUS

Maidenform unveils the excitement of stretch lace.

All-out luxury in a complete collection of bras, panties and lingerie. Beguiling black, red or white.

Private Affair® by Maidenform®

Bra shown $13. Hi-leg brief $9. Prices are suggested retail. Prices higher in Canada. Bra lace: nylon, "Lycra" Spandex. Exclusive of Decoration. LYCRA DuPont registered trademark.

LANVIN
PARIS

Promise her anything but give her Arpège.

bamberger's

Flacons dorés à l'or fin

THE TRADITION CONTINUES WITH WATCHES.

© Monet 1986

MONET

Q BEAUTY A

Truth about vitamin E oil... makeup sponge care... eyelash curlers...sun"index"

Q I've heard that vitamin E oil is a good moisturizer and may even help to prevent wrinkles. Is this true?

A Vitamin E oil may feel soothing and help to hold moisture in skin, but many doctors advise against using it. "Allergic reactions are fairly common, and like most oils, vitamin E oil can clog pores," said Nia Terezakis, M.D., clinical associate professor, dermatology, Tulane University Medical School, New Orleans.

Because vitamin E is an anti-oxidant, there have been claims that it helps to retard the aging of skin cells brought on by the interaction of oxygen with other chemicals in the body. These anti-aging claims are considered questionable by many dermatologists. "There is no controlled study that shows topical vitamin E oil has beneficial effects on skin, or that it can be absorbed into skin when applied to the surface," said Dr. Terezakis.

Q I have started using a cream foundation, applied with a foam sponge. I like the way my makeup looks, but my skin is breaking out. Could there be a connection?

A Possibly. Makeup sponges are a great way to provide smooth, total coverage, but dermatologists note that you can spread infection if you use a sponge over an open blemish or cold sore, then use it to apply makeup to another part of your face. "If you want to 'spot cover' a blemish, use a cotton swab, and keep the sponge away from that area," suggests Clif de Raita, head makeup artist of NYC's Georgette Klinger salon. While preservatives in cosmetics usually keep bacteria at bay, a wet sponge can become a breeding ground for bacteria, especially if it is stored in a compact and not replaced frequently enough.

Best care: rinse your sponge thoroughly after every makeup application and wrap it in a clean facial tissue to absorb excess moisture, keep out airborne bacteria. Then, let the tissue-wrapped sponge dry before returning it to the compact. Or, look for compacts that have built-in "vents" to help sponges dry (like those in Estée Lauder's Color Primers). Replace foam makeup sponges at least every six weeks or buy disposable sponges that are used once, then thrown away.

Q I recently started curling my eyelashes and my eyelids have become red and swollen. Is there a connection?

A Quite possibly. Allergic reactions to the nickel plating on many eyelash curlers, or to the chemical mercaptobenzothiazole (MBT) used to preserve the rubber coating on some curlers' ends, are not uncommon, said Alexander Fisher, M.D., clinical professor of dermatology, NYU School of Medicine.

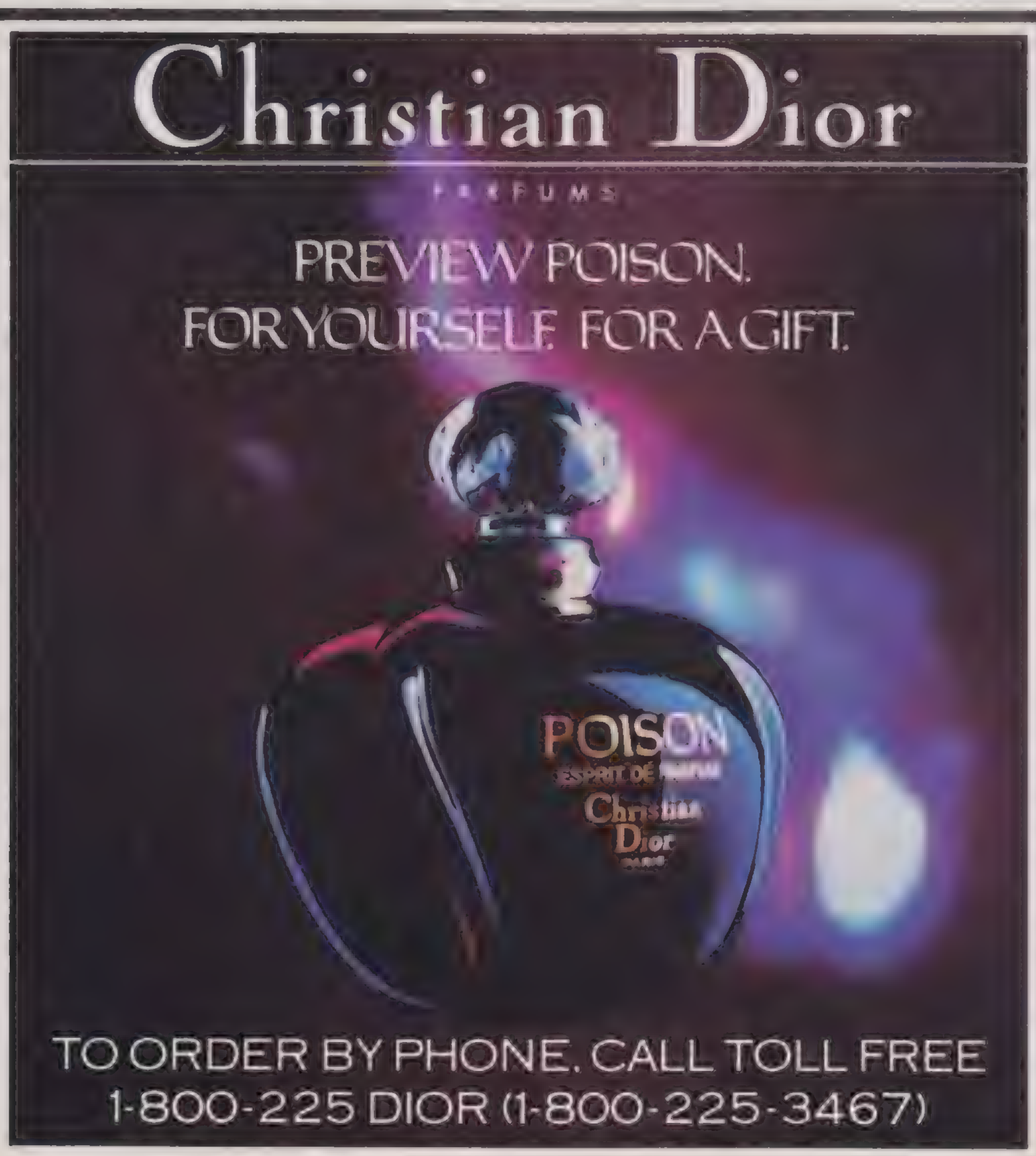
A dermatologist can do a chemical test to determine if a metal eyelash curler does indeed contain nickel, and can then patch test a woman's skin to confirm a suspected allergy to nickel or MBT. "The suspected allergen is applied to the skin of the back or upper arm under a non-absorbent adhesive patch," explained Dr. Fisher. "If an allergy exists, redness, itching, or swelling usually develops within twenty-four to forty-eight hours."

If the patch test indicates a nickel allergy, a woman may still be able to use a stainless steel or plastic eyelash curler without adverse reactions. "Anyone who is allergic to nickel should be aware, though, that nickel is also commonly found in costume and some gold jewelry, metal watchbands, and the metal buttons on bluejeans," said Dr. Fisher. If the rubber preservative MBT is the culprit, switching to an eyelash curler that does not have a rubber "bumper" will clear up the problem.

Q I've heard on my local radio weather report the mention of a "sun-intensity index." What is this?

A The sun-intensity index is a "rating system" that provides a reading of how strong the sun's rays are each day, much the way the pollen index measures daily air quality. The goal of the sun index is to help you to determine how long you can stay in the sun without burning, and is based on a "sunburn meter" that measures the intensity of those ultraviolet rays most likely to cause a sunburn in "sunburn units"—one unit indicates the minutes of sun exposure needed for an average Caucasian to develop a sunburn. For example, a sun-intensity index reading of twenty-eight means you could get a sunburn in as few as twenty-eight minutes.

The index is currently available in Atlanta, Georgia; Tucson, Arizona; Providence, Rhode Island; Chicago, Illinois; Birmingham, Alabama and other areas. Ultimately, there are plans to turn the index into a nationwide service. ▽



POISON IS MY POTION

le nouveau parfum par Christian Dior

OLGA'S

Christina®

© The Olga Co Van Nuys, CA 91409

IT'S A REVELATION!

NEIMAN-MARCUS · NORDSTROM

UNLEASH YOUR FANTASIES.

© 1986 PRINCE MATCHABELLI

MASQUERADE
PERFUME
MASQUERADE

Aseret

BONWIT TELLER

ERICA LENNARD

JOYOUS COLORS

One of the beautiful gift collections at your Merle Norman Studio weaves together silver and gold, velvet and violets for exquisite new holiday look

Woman to Woman

MERLE NORMAN

LORD'S&LADY'S℠

HAIR SALONS

take another look

STAMFORD, CT,
TOWN CENTER

WATERFORD, CT,
CRYSTAL MALL

DANBURY, CT,
DANBURY FAIR

BALT/ANNAPOLIS, MD,
MARLEY STATION

NEWINGTON, NH,
FOX RUN MALL

NASHUA, NH,
PHEASANT LANE MALL

LINCOLN, RI,
LINCOLN MALL

NEWPORT, RI,
NEWPORT MALL

NARRAGANSETT, RI,
SALT POND SH CTR

FAIRFAX, VA,
FAIR OAKS MALL

BELMONT, MA,
CUSHING SQ

BOSTON, MA,
DOWNTOWN

BROOKLINE, MA,
1038 BEACON ST

DANVERS, MA,
LIBERTY TREE MALL

FRAMINGHAM, MA,
RT 9

HADLEY, MA,
HAMPSHIRE MALL

HOLYOKE, MA,
INGLESIDE MALL

LEOMINSTER, MA,
SEARS TOWN MALL

N. RANDOLPH, MA,
RT 28

REVERE, MA,
NORTHGATE PLAZA

SOMERVILLE, MA,
DAVIS SQ

S. WEYMOUTH, MA,
PLEASANT SHOPS

STONEHAM, MA,
153 MAIN ST

WATERTOWN, MA,
ARSENAL MALL

WEST ROXBURY, MA,
BELGRADE AVE

CORPORATE OFFICES
617•323•4714

BAIN DE TERRE

HAIR NOW

P.M. style news . . . cold-weather treatment advice

KING

PHOTO © 1986 BY CATHY CLEVELAND • MAKE-UP BY RICK GOECCA • STYLING BY ROBERT KING

For a special evening, above: a small, neat topknot worn off-center, close to the hairline, "balanced" by jeweled earrings, a soft ribbon bow at the nape. Styled by Bruno Weppe for Jean Louis David, it's a look that's unexpected, that can be achieved with a woman's own hair or a hairpiece.

THE SHAMPOO SEARCH

Today, with many women exercising and washing their hair more than once a day, finding a shampoo that cleans without stripping, conditions without building up is more important than ever. Often a help: a conversation with your stylist—or, if scalp dryness is a problem, a dermatologist. Good news: the numbers of shampoos now formulated for specific needs—for hair that's dry, damaged (from Joico Labs, Connie Gayle); overcolored/permed (Vidal Sassoon's Moisture Rich); or for oily hair that needs thorough but gentle cleansing (Phytossoul, at NYC's Gad Studio). . . . Finds for hair that needs more control: a leave-on conditioner that doubles as a styling aid (Trilogy by KMS), a pomade that holds without stiffness (Shine from Aveda).

hair shock

Winter winds, low humidity, and indoor heat can rob hair of moisture, leave it looking limp, "flyaway"—problems often compounded by frequent blow-drying, curling-iron use, the effects of chemical treatments. Another consideration: the chlorine and salt-water "exposure" of a mid-winter trip south. "Many women who think they need a permanent wave or haircut in winter actually need a good conditioning treatment," said Jeff Stein of NYC's Les Copains salon.

One way to up hair's fullness, offset moisture loss: with an intensive salon conditioning treatment that takes no more than thirty minutes, boosts hair's volume, shine for up to eight weeks. Best time to have these treatments? "Right before cold sets in, or when you're planning a *change* of climate," said John Sebastian, founder, Sebastian International.

The best conditioning treatments today are designed for particular hair types (NYC's Louis-Guy D offers three different formulas for fine, average, coarse hair textures). . . or can be applied in conjunction with color/perm processes to minimize damage (at Gerard Bollei at the Galleria, NYC). Others feature "natural" moisturizing ingredients (in Sebastian's Two Plus One, aloe vera; at Linda Tam's, NYC, sandalwood oil).

Makeup, Marc Schaeffer for Hair and Makeup salon; earrings, Jean Patou

BDF●●●● Beiersdorf Inc., Norwalk, CT 06856-5529. © 1985

BASIS.® FOR THE ONE PLACE YOU'VE BEEN TOLD NOT TO USE SOAP.

All your life you've been told how bad soap is for your face.

How it can strip it of moisture and leave your skin feeling dry and tight.

And, until now, all you heard was probably true.

Now there's Basis Soap.

Recommended by dermatologists, Basis is specially designed to cleanse delicate facial skin.

It's a pure, simple soap with no detergents, no abrasives and no harmful ingredients.

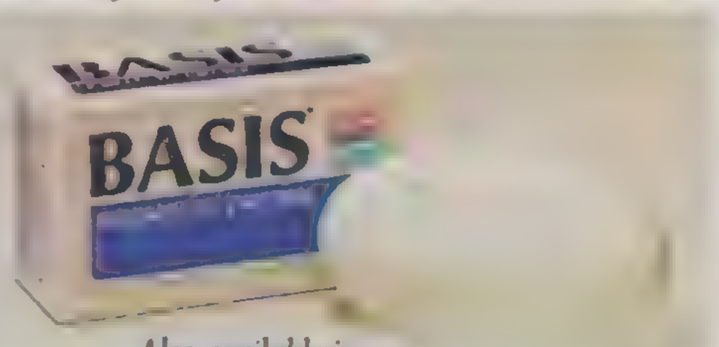
So although it cleans thoroughly, dissolving dirt and make-up deep in the pores of your skin, it's very very gentle.

Basis is a highly emollient soap that can help balance the moisture level of your skin and prevent moisture loss.

Leaving your skin supple, smooth and soft, almost like you've used a moisturizer.

You will find Basis in the specialty soap section of your favorite store.

Basis® Soap. Designed for the single most important part of you: your face.



Also available in Extra Dry and Sensitive Skin formulas.

"I like Your Swatch"™

bloomingdale's

Sing with it in the rain.
Or sling it in the rain.
Your new Limelight II
Is made to take it 'cause it's
Swiss made.

swatch®

Design © 1986 SWATCH WATCH U.S.A., Inc

© 1986 Liz Claiborne Cosmetics

Liz Claiborne fragrance. A great mood to be in.

THE SECOND IN THE SERIES OF DISCUSSIONS ON AGING AND ITS EFFECT ON THE SKIN. BY CHRISTIAAN BARNARD, M.D.

DR. CHRISTIAAN BARNARD ON THE QUALITY OF LIFE.

"It seems to me that the primary goal of a doctor is not only to prolong life.

"I believe it is also to improve the quality of life.

"To me, more important even than how long a person lives is how well they live.

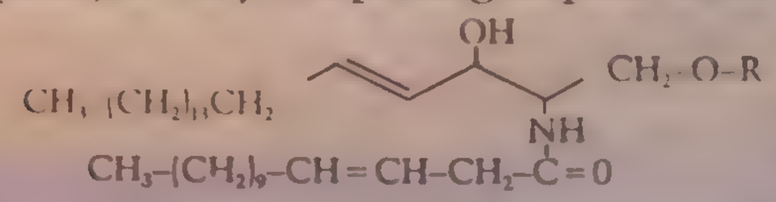
"Nothing, as far as I know, has a greater effect on the quality of life than aging, for it affects all of our organs including the body's largest organ—our skin.

"It is, in fact, on the skin that the effects of aging are most visible. And perhaps most disturbing.

"This concern with aging and its impact on the quality of life is the major reason for my involvement with the Schaefer Institute in Switzerland. It was the principal focus of my work there.

"During this period my colleagues and I determined that a specific type of Glycosphingolipid was more abundant in young skin than in older skin.

"These efforts were the basis for the development of a complex which contains a specific Glycosphingolipid that we call GSL, expressed as:



"I believe as a result of these efforts people may be able to significantly improve the quality of their lives."

GLYCEL. A Way To Younger Looking Skin.

Glycel is the remarkable collection of fragrance-free, allergy tested skin care products containing a patented ingredient developed in Switzerland.

Manufactured under the strictest quality control standards in Switzerland, the Glycel system consists of Purifiers, Nourishers and Specialists. All Glycel products contain the natural extract, GSL, as discussed above and developed by Dr. Christiaan Barnard and the Schaefer Institute, which can help older skin look younger.

MACY'S

New York · Atlanta · California

For more information call Toll Free 1-800-528-6602

Available in Canada at Holt Renfrew.

Suisse Laboratories Ltd. /Alfin Fragrances, Inc.

HAIR NOW

"Real life" style: simple, uncomplicated . . . color news . . . when to make a hair change

HIGH-IMPACT HAIR

Latest haircolor option for women with darker (light to medium brown) hair: "dark-on-black" highlights, created by weaving darker—rather than lighter—color into hair. The effect, says Louis Licari, of La Couleur at La Coupe, NYC: the natural sections of your hair appear richer, more vibrant. Key: that the darker color is placed precisely, to prevent obvious grow-out. . . . A way to try on haircolor or change it for one night: with temporary "hair cosmetics"—applied via mascara-type wand or gel—in shades that range from subtle to bright. Meant to be washed out in one shampoo: L'Oréal's Zazu Colorburst; Roux's Sizzlin'. . . . Another example of changing technology: Helene Curtis' new Luxuriance "prescription" perm contains built-in moisturizers to prevent hair damage; can be used on grey hair.

When to change the length of your hair? While there are no set rules, many stylists suggest starting with a subtle change. "The time to make a real change in hair's proportion or length is when you feel unsatisfied with the look of your hair," says Kenneth of NYC's Kenneth salon. What makes a difference, say experts at Glemby, is lightening the "weight" of hair around the face; adding subtle highlights only on hair ends. A must: a conversation *first* with your stylist. (Heidi's salon in Detroit offers consultations before every cut.) Says Kenneth, "Sometimes even a stylist can lock a woman into one look; at that point it might make sense to try another haircutter."

■ Modern ideal: simple, uncontrived hair. What that means, at every length, is a minimum of styling tools, a cut that doesn't require a great deal of upkeep. The idea, *above*, styled by Mitch Barry: smooth, full hair "controlled" with hair spray (but not too much), a big round brush—now, often the only hair "tool" that a woman needs to own. (The bangs, teased for effect) . . . . As simple as it gets, big photo, *far left*, styled by Madeleine Cofano for Bruno Dessange: a sleek pony-tail—attractive for daytime, worn high on the head—here, "finished" with a soft black bow. . . . Fast difference at night, sketched, *left*: Sergio Valente's bow-shaped, very real-looking fake-hair "switch," custom-matched to a woman's own hair color (at his Bergdorf Goodman salon).

Top left photo, ERIC BOMAN Makeup, Laura Mercier, earrings, Cara Croninger at Artwear, NYC. Top right photo ANDREA BLANCH Makeup, Kevyn Aucoin, coat, Burberrys Sketch, RODGER DUNCAN

Photo: Michel Comte

NUBEST & CO. SALON Manhasset, New York / 516-627-9444

YOSH FOR HAIR San Francisco, California / 415-989-7704

GENE JUAREZ SALONS Seattle, Washington / 206-323-7773

JOHN JAY SALONS New Orleans, Louisiana / 504-282-7234

L'IMAGE SALONS Dallas, Texas / 214-526-6410

THUNDER SALON Philadelphia, Pennsylvania / 215-563-2665

ROCCO ALTOBELLI, INC. Throughout Minnesota / 612-690-3180

J.GORDON DESIGNS Chicago, Illinois / 312-871-0770

DIEGO Boston & Cambridge, Massachusetts / 617-262-5003 / 617-661-7660

©1986 AHC

© 1986 Parfums NINA RICCI, Paris

L'air

Neiman-Marcus

1-800-Neimans

Eau de Parfum
Dusting Powder 25.00

Eau de Toilette
Perfumed Body Creme 50.00

Eau de Parfum, Eau de Toilette
Travel Atomizer Coffret 28.00

Eau de Toilette
Travel Atomizer 22.00

L'Air du Temps

Golden Dreams of Christmas

NINA RICCI
Paris

Eau de Toilette
New Romantic Flacon
from 2100 to 4000

Perfume Extract
Compact Mirror

Talcum Powder

Bath Oil

Eau de Toilette
Natural Spray

MANAGING your money

BY MARION ASNES

GETTING READY FOR TAX REFORM—BEFORE IT STARTS

In just a few weeks, a new, "reformed" tax system will take effect, and it will change the way we think about money. Until now, people have sought shelter from their high tax brackets. Over the next two years tax brackets will fall; but many deductions will evaporate, so people will be paying taxes on a larger portion of their incomes. Unfortunately, most tax deductions will be phased out more rapidly than the new, low tax brackets (15 and 28 percent, plus the 33 percent "phantom bracket") will be phased in, so 1987 will be a tricky year for high earners.

Tax experts typically advise taking as many deductions and postponing as much income as possible. This year, that advice is particularly apt because deductions are worth more, and income worth less—as far as taxes are concerned—than they ever will be again. Before 1986 is over, suggests Alexandra Armstrong, a Washington DC financial planner, use the deductions that will disappear after January 1 to their best advantage. For instance, make large purchases such as cars, jewels, appliances, and furs this year, while you still can deduct sales taxes; deposit the maximum in your Individual Retirement Account, because next year only people who lack pension plans will be able to deduct their entire contributions; pay off credit card balances, as consumer interest will be only partially deductible next year; schedule and pay for elective surgery or orthodonture now, because in the future it will be more difficult to deduct medical expenses. Deductions for business expenses—whether you're an employee or in your own business—will be limited as well, so if you are planning a holiday party for clients and contacts, Armstrong advises, pay the caterer before the year's end. Charitable donations made this year will get more tax-deductible bang for the buck than they will when tax brackets fall. And if you make heavy use of financial professionals, Armstrong says, get your advice and pay for it before the year is out: in the reform era, investment expenses, including accountants' fees, safe-deposit box rentals, and newsletter subscriptions, will be deductible only if they exceed 2 percent of your taxable income.

> "The person who takes big financial risks will be losing out after January"

Tax reform will drastically change rules for investing, Armstrong says. Capital gains tax will be eradicated; from now on, profits from long-term investments will be taxed at the same, higher rate as income. This doesn't mean, though, that you should sell all your stocks; tax laws could change again. Instead, Armstrong recommends pruning your portfolio of weak investments and holding the strong ones, if you can, until 1988, when the tax brackets will have fallen all the way down to their reformed levels.

On the other hand, people who own highly leveraged instruments—who have invested borrowed money—should reconsider their strategy because after reform, interest paid on margin loans will be deductible only if it is matched by investment income. Even "home equity loans," the popular mortgage-based credit lines, will lose much of their allure as sources of capital. After tax reform, mortgage interest will only be deductible on loans whose value is no greater than the original purchase price of the house plus the cost of improvements, unless the owner is borrowing in order to pay tuition or medical bills. If the value of your house has tripled, for example, and you want to tap into your extra financial clout to buy a boat, the government won't help you with the interest after January 1. "The new tax structure will reduce the attraction of borrowing," Armstrong says. "The government is rewarding people who are financially conservative—who buy with cash and seek out income rather than growth. The person who takes big risks in pursuit of grand potential gains is losing out."

INVESTING IN THE NEW ERA

Although you may not think so right now, one of the goals of tax reform is to free people from constantly thinking about taxes. Investors will see their long-term growth and their short-term income taxed at the same rate, and lose most of the advantages their shelters used to offer. The ultimate result of these upheavals should be that investors will be able to act on their desires without having to play tag with the IRS. Although finances are very complicated right now, says Christopher W. Boutross, a financial planner with the NYC investment firm Janney Montgomery Scott, once tax-reform culture shock is over, life should be a lot simpler. *(Continued on page 168)*

New from Erno Laszlo.

The extraordinary moisturizing benefits of Erno Laszlo Hydra-Therapy now for hands and body.

In 1985, Erno Laszlo revolutionized moisture care for the face with Hydra-Therapy Skin Vitality Treatment. Today, Laszlo brings the same remarkable moisturizing benefits to hands and body. With new Erno Laszlo Hydra-Therapy Hand and Body Emulsion.

Used daily, this fast-absorbing, non-greasy formula penetrates 20 cell layers deep,rehydrating thirsty skin from within. Adding, bonding and sealing-in essential moisture while actually escalating cell renewal. In just five days, skin is smoother to the touch. Younger to the eye.

The Erno Laszlo Institute

VANESSA

MR. ROBERT'S

MONEY

(Continued from page 166)

The real changes in investment strategy, Boutross predicts, will not take place among people who seek future wealth, but among those who want income from their investments. Interest payments and dividends will be more valuable. "In the top bracket, instead of keeping 50 cents of every dollar, income investors will keep 61½ cents in 1987, and 72 cents in 1988," he says. "Bond-owners should look over their holdings: instead of automatically buying tax-free municipal bonds, they may earn more with corporate bonds, Treasury bonds, or Ginnie Mae [federally guaranteed mortgage bond] certificates."

People who own stock in utility and telephone companies, long favored for their high dividends, will also keep more of their income—and may find that their stocks gain value as well. "Corporate tax reform combined with low interest rates could encourage utilities to expand by buying one another," Boutross observes. "Mergers and takeovers bring volatility to stocks, and some shareholders could see their stocks' prices rise rapidly." Utility companies that are engaged in construction, however, will continue to hold risks for investors: building nuclear power plants is touchy, because communities are in no rush to grant them leave to operate; and building conventional plants will be more expensive than ever because of changes in corporate taxes.

RECORD-KEEPING: WHEN TO STOP

There are two ways to think about organizing financial records: you can contemplate systems for saving papers, or you can scheme to divest yourself of them as soon as possible. As someone who hates both papers and organizing, I prefer the second approach, and tend to throw papers away as soon as possible, once I find them. Here are some general guidelines (for specifics, check with an accountant) for emptying your files: To be safe, all tax forms, cancelled checks, and financial statements should be held for at least three years after their filing deadline, when the statute of limitations on tax audits is over. For 1986 papers, the day of relinquishment is April 15, 1990. (The statute of limitations for substantial omission of income is six years, so creative filers should wait until 1993 to toss the evidence for the defense.)

Stock and bond certificates, deeds, military discharge papers, and insurance policies should be held forever and close by; the same is true for contracts, marriage certificates, and divorce decrees. All of these papers can be stored in a safe deposit box. Insurance policies should be kept at home, as should wills (your lawyer should have the original, and you and your executor should have copies), not so the butler can rip them up before the inquest, but so they can be put into action the moment they are needed. ▽

VOGUE, November, 1986

Helmut Newton/*"L'Ultime Seduction," Paris* 1985

©Parfums International Ltd.

PARFUM

DÉCADENCE

Opulent. Uninhibited luxury.

Marshall Field's

FITNESS Q&A

Aerobic vs. anaerobic: explained . . . tired muscles . . . ideal travel workout

Q I've heard so much about the importance of aerobic exercise. What is "anaerobic" exercise? Is it necessary for fitness?

A *Anaerobic*, which literally means "without oxygen," is a term coined to identify exercises that do *not* have the heart-and-lung-building capacity that those called *aerobic* do. Aerobics are low-intensity activities (swimming, biking, walking, jogging) that are sustained over fifteen-to-thirty-minute periods in order to increase heart and lung capacity. They also help to burn fat.

Anaerobic activities (such as sprinting, weight training, running after a bus) increase the strength of specific muscle groups, building muscle endurance, speed, and agility. While anaerobic exercises do not burn fat or build cardiovascular endurance, they can play a part in a well-rounded fitness program. Some sports (e.g., one-on-one basketball, singles tennis) can include aerobic *and* anaerobic exercise, since they require both quick energy bursts and periods of continuous movement.

Anaerobic exertion can sometimes be dangerous for women whose hearts are not conditioned or who have a tendency to high blood pressure, notes Joel Kaye, M.A., supervisor, Exercise Prescription Program, New York University's Coles Sports Center.

Kaye advises exercisers to make aerobic conditioning their first priority and to get a physician's clearance before undertaking anaerobic training with an expert's guidance.

Q Toward the end of an aerobic workout, my muscles feel achy and tired. Why does this happen? Should I stop exercising?

A As we exercise, our muscles are fueled by the conversion of carbohydrates into glucose and the use of the glucose molecules as energy. "The acute muscle fatigue that is felt after aerobics, often with a burning pain, is the result of the build-up of lactic acid and other chemical by-products of the muscle-fueling process," explained Douglas Hiller, M.D., department of orthopedic surgery, University of Tennessee/Campbell Clinic, Memphis. "When the level of lactic acid within the muscles rises, the muscles don't function as efficiently and you feel fatigued."

During aerobic exercise, lactic acid is normally flushed out of the muscles by oxygen at the same rate that it is produced. When you exercise much harder or longer than usual, working your cardiovascular system to its limit, lactic acid is produced at a faster rate and your body reaches what is known as the anaerobic threshold, a point at which your muscles have used up the oxygen available to them and lactic acid begins to accumulate.

When you begin to feel muscle fatigue, *don't* stop moving. Stopping keeps lactic acid pooled in muscles. Instead, keep exercising at a *slower* pace. By continuing to contract muscles, you send blood circulating back to the heart and increase oxygen flow to muscle cells. "Lactic acid will be flushed out in minutes; one reason that a cool-down is essential is to remove lactic acid from muscles," said Dr. Hiller.

Q I exercise regularly but I travel a great deal. Will jumping rope give me an adequate aerobic workout on the road?

A "Jumping rope is one of many ways to get an aerobic workout," says Michael O'Shea, Ph.D., director, Sports Training Institute, NYC. "It's also a good way to build exercise variety and to work other muscles than you would in running or aerobic dance." The benefits of jumping rope also include building overall coordination, hand-eye coordination, and agility. Swinging a jump-rope won't do much for arm strength but it will help to maintain flexibility in shoulder joints and to work calf muscles even more than in running.

O'Shea recommends that you approach jumping rope as you would any other exercise routine. Don't try to do too much the first day. "Start with a less than three-minute session. Build up gradually—no matter what 'shape' you're in." You'll want to get your muscles gradually used to the movement.

"The disadvantage of rope-jumping is the pounding. Jumping on a hard surface puts you at a high risk of orthopedic injuries," says O'Shea. Stay away from concrete; jump on a surface with some "give"—carpet or wooden floor indoors, a dirt surface outdoors.

To increase workout time: "Listen to your body. Try to exercise aerobically every other day if you're not sore and to escalate workout time by a few minutes each session." Once you're accustomed to the movement, try to work up to fifteen-to-twenty minutes (or more) of continuous movement. ▽

CASWELL-MASSEY

Since 1752

Plunge into

our newest enriching
Almond Skin Preparations.
For the Finest in Fragrances and
Personal Care...Caswell-Massey,
America's Oldest Apothecary.

Visit our Shops in
New York · Newport Beach, CA
Albany · Alexandria, VA
Winter Park, FL · Minneapolis
Kansas City · Boston
and other fine locations.

For our catalog, send $1 to
Caswell-Massey
Dept. VG, 111 Eighth Avenue,
New York, NY 10011

Fidelio
collection

A Triumph of Dignity in Styling.
Lustrous 18 K Gold Micron Case and Bracelet.
Unique Expansion Clasp.
Ultra-thin.—Water Resistant.
A Beautiful Way to Dress for Success.
His: $850.00—Hers: $830.00

LADIES 01-101

Saks Fifth Avenue

MENS 01-100

RW
RAYMOND WEIL
GENEVE

© Ken Cave

TO ORDER BY PHONE CALL SAKS FIFTH AVENUE 1-800-345-3454.
LADIES 01-101 ALSO AVAILABLE IN MENS 01-103: MENS 01-100 ALSO AVAILABLE IN LADIES 01-102.
Please add $3.00 for shipping & handling for each item.

ALLURE

A DIVISION OF CARESSA INC.
730 FIFTH AVE., NEW YORK 10019
(212) 355-4045

horoscope

BY ROCKIE GARDINER

November's Astrological Weather: Patriots and politicians—most notably, Cancer, Capricorn, and Aquarius—receive emotional and financial support around Election Day from Leo, Sagittarius, and Libra, their good luck charms. Retrograde Mercury causes transportation and communication hassles for everybody, plus uncharacteristic verbal misunderstandings between Aries, Gemini, and Virgo until it turns direct on the 22nd. Only then is it safe to make final plans for Thanksgiving.

SCORPIO October 23–November 21 Let your secret desires be known during the first five days when your personal appeal is so strong, your luck so good that you may get exactly what you want. That intimate birthday dinner should be scheduled for the 13th when Venus joins your sexy Pluto co-ruler in your sign. From the 15th on, a stressed-out Mars makes you impatient with everything that smacks of domesticity, and while your attitude toward your family improves after the 25th, you'd still rather be a guest at someone else's Thanksgiving table.

SAGITTARIUS November 22–December 21 Financial matters that have been on hold since early summer slowly pick up momentum once your Jupiter ruler turns direct on the 8th—just in time to pay for an enthusiastic act of philanthropy in the first week. Take care driving and flying around the 15th because Mars, stimulating your sense of adventure, also makes you more accident-prone. Not until the sun enters Sagittarius on the 22nd will a professional contact finally provide the crucial information you've been waiting for all month long.

CAPRICORN December 22–January 19 The time to ask for your just rewards—a promotion and a raise—is on the 5th when your career status receives abundant benefits from Venus and Jupiter, the money planets. Too full a social calendar mid-month can deplete your emotional reserves and make you unduly irritated by a friend. After Mercury turns direct on the 22nd, an upward swing in your mood enables you to talk out your differences and make amends before taking off for the Thanksgiving weekend.

AQUARIUS January 20–February 18 Every year at this time, the Scorpio sun devises another way of reminding you that there are obstacles you must overcome before you can achieve your current career goals. Be alert to those machinations around the 15th, and be thankful that a lack of money won't be a problem—Jupiter protects your financial resources early in the month. Reaching a social objective on Veteran's Day is easy as your Uranus ruler urges you to take the initiative and your friends to provide their support.

PISCES February 19–March 20 A quasi-romantic and somewhat mysterious encounter in the first week can instantly rekindle a latent interest in Eastern philosophy, parapsychology, or the occult. After wise Jupiter turns direct on the 8th and your ability to handle a sticky situation improves, your partner will turn to you more frequently for counsel. Although you'll undoubtedly want to travel during this mentally expansive period, wait until the 25th when Mercury steadily moves forward again and energetic Mars, entering your sign, increases your stamina.

ARIES March 21–April 19 A busier social schedule this month demands much more of your time and energy, so when Venus and Mars are at odds the first weekend, tension can build between you and your reclusive spouse. Retrograde Mercury makes it difficult to express your feelings and delays joint financial matters—insurance, loans, and investments—until the last week. Once your Mars ruler enters Pisces on the 25th, you'll have compassion for a friend's dilemma, perhaps even for your partner's point of view.

TAURUS April 20–May 20 The battle of the sexes flares up briefly on the 2nd, when your gentle Venus ruler is offended by an act of macho Martian aggression. Although your immediate superior might not readily approve, a magnanimous gesture toward a coworker in the first week may help boost your own status and earning potential. Expect excess emotionalism during the Taurus full moon the weekend of the 15th. Postpone signing any contracts until Mercury turns direct on the 22nd. *(Continued on page 176)*

Virginia Slims remembers how long a woman had to wait for a man to light her cigarette.

VIRGINIA SLIMS

You've come a long way, baby.

© Philip Morris Inc. 1986

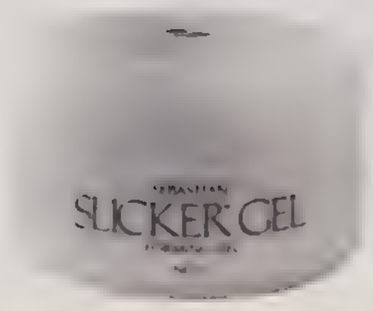
SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Feb.'85

Fashions: Andre Van Pier

The slickest way to shape and shine hair.

© 1986 SEBASTIAN INTERNATIONAL INC



TOTALLY NEW!

Slicker™ Gel. Only from Sebastian. Wow! Designing freedom to shape, separate, form and mold the "fringe-iest" new looks we're showing now. Plus extra-illuminating Sebastian shine. *Try Slicker Gel.* It's available only at the very best salons. For one nearby, call Sebastian direct at 800-424-7288. In California, Alaska, or Hawaii, call collect 818-999-5112.

SEBASTIAN

We'll Show You How To Shine At A Salon Near You.

CONNECTICUT

Paul & Company
Branford
203-488-7922

Creative Concepts Hair & Nail Studio
Cheshire
203-271-0651

***Beautiful People**
Cromwell
203-635-3000

***Hair**
Fairfield
203-255-1041

Carlo And Company Salon
Greenwich
203-869-2300

The Cut Above
Middletown
203-346-6783

Shear Artistry, Inc.
Simsbury
203-651-3376

***Noelle**
Stamford
203-322-3445

Trendsetters Salon
Stamford
203-348-9880

***Cutters' Edge For Hair**
Wethersfield
203-563-0243

DELAWARE

***Ferrari Hair Studio, Ltd.**
Newark
302-738-9888

DOMINICAN REPUBLIC

***Salon Daisy**
Santo Domingo
809-688-0432

NEW JERSEY

Highlights Hair Design
Chatham
201-635-5552

***Guy Anthony's**
Clifton
201-473-1352

Hairworks
Clifton
201-365-0849

***Artisan II Haircutters**
Englewood Cliffs
201-871-4532

***Anthony Dionisio Hair & Skin**
Fairlawn
201-791-9000

***Crosstown Traffic**
Livingston
201-992-2592

Portfolio Hair Designers
Mahwah
201-529-2880

Salon Salon
Marmora
609-390-8302

Subway Salon
Milburn
201-467-0477

***DePasquale Colour & Design**
Morris Plains
201-538-3811

***Hair, Etc.**
Morristown
201-267-9272

Heaven
Morristown
201-292-1226

Freedom Cuts
North Haledon
201-595-9715

***Beaux Gens**
Paramus
201-843-4222

E.Y. Staats & Co.
Princeton
609-924-6696

Charisma Hairdesigns
Springfield
201-467-9088

Looker Salon
Verona
201-239-3205

Andrew Louis, Inc.
Westend
201-222-8585

NEW YORK

***Jean Paul Coiffures (Downtown)**
Albany
518-463-6691

***Runi, Ltd.**
Albany
518-449-7161

The Cuttery
Albany
518-482-0463

Lords And Ladies Hair Design
Amherst
716-835-2061

Self Image Haircutters
Amityville
516-691-9808

John Street Haircutters
Babylon
516-677-5666

Artizan
Baldwin Harbor
516-868-9333

Design Masters
Bay Shore
516-665-7750

Ambiance
Bayside (Queens)
718-224-8448

Caron The Salon
Brooklyn
718-853-9887

***Concept Elite**
Brooklyn
718-531-1308

***Concept Elite**
Brooklyn
718-258-5300

***David Bradley Hair/Skin/Body**
Brooklyn
718-272-8687

Faces Hair Salon
Brooklyn
718-332-6557

Head's Up
Brooklyn
718-782-7193

Karizma
Brooklyn
718-645-1558

Pilo Arts
Brooklyn
718-748-7411

***Robert Cavale Hair**
Brooklyn
718-748-9880

Sunshine Scizzors
Brooklyn
212-763-4004

***Concept Elite Ltd.**
Cedarhurst
516-569-6044

Eddie D's Haircutters
Centereach
516-585-7677

***Serenity Hair Design, Ltd.**
E. Setauket
516-473-3666

Eastern End Hair Designs, Ltd.
Eastport
516-325-0241

Aliage Hair Designs
Farmingdale
516-752-1037

Mascola International Hair Designs Inc.
Farmingville
516-732-2600

***Concept Elite**
Great Neck
516-829-5565

Fairy Tale's Hair Fantasies
Hewlett
516-295-9754

Don Michael's Salon
Huntington
516-421-3313

Mon Ami Et Vous Salon
Huntington
516-427-3733

Stylistics
Huntington
516-351-9355

Town & Country Hairdressers
Huntington
516-427-4750

Shear Honesty
Huntington Station
516-549-2524

Hair Affair
Johnson City
607-729-0808

Images The Hair And Skin Salon
Kingston
914-338-5811

***Marcucc For Hair**
Malverne
516-593-1212

Studio JAE Hair Design, Inc.
Mamaroneck
914-698-3400

***Imagination Hair Design**
Massapequa
516-799-7286

Carey Alan Hair Design
Mt. Kisco
914-666-8229

Hairvoyance
Mt. Kisco
914-666-7674

Pizazz Artistic Hairstyling Salon
N. Lindenhurst
516-957-0404

New York Waves Salon
New Hyde Park
516-326-8999

The Hair Studio
New Rochelle
914-576-2076

Chi Chi's
New York
212-923-2727

***Janice Julian Hair Design**
New York
212-594-3861

Jorge Tino
New York
212-759-8571

Larry Paul Hair Design
New York
718-969-0108

Sabel Studio For Hair And Hands
New York
212-645-6046

***Christopher Jon Hair Design**
Oakdale
516-567-2376

Harvey Allen Salon
Oceanside Plaza
516-764-8484

Cheveux Design
Orchard Park
716-662-2822

***Head Hunters Salon, Inc.**
Pelham
914-738-2903

Klipper Hair Designs
Plainview
516-433-9750

Nicholas Anthony, LTD
Port Jefferson
516-473-5444

The Cuttery
Poughkeepsie
914-454-9239

***Symmetry**
Queens
718-544-7185

Capelli Salon
Rochester
716-473-1400

***Leonardo Hair Design**
Rockville Center
516-536-8746

Hair Liberation Co. Inc.
Rye
914-967-5436

Blanca's and Puddins
Sayville
516-567-7774

Maxis (Smithtown)
Smithtown
516-724-1500

Head Lines Precision Hair Design, Inc.
Staten Island
718-356-4005

***New Forms and Co., Ltd.**
Staten Island
718-984-6686

***Spanky's Haircutters**
Staten Island
718-667-3700

***Spanky's Haircutters**
Staten Island
718-761-4469

R & Y Coiffures
Suffern
914-368-0746

Hair Experience
Syosset
516-921-7750

***Jon Megaris & Company**
Syosset
516-921-3777

Headlines Hair Salon
Valley Stream
516-825-7220

***Domani**
Woodbury
516-367-8182

***Gizay Hair Studio, Inc.**
Woodbury
516-921-9422

Salon Avantage
Woodmere
516-374-5380

C.W. Applause
Woodstock
914-679-9390

PUERTO RICO

Maria Hairstylist
Hato Rey
809-763-6430

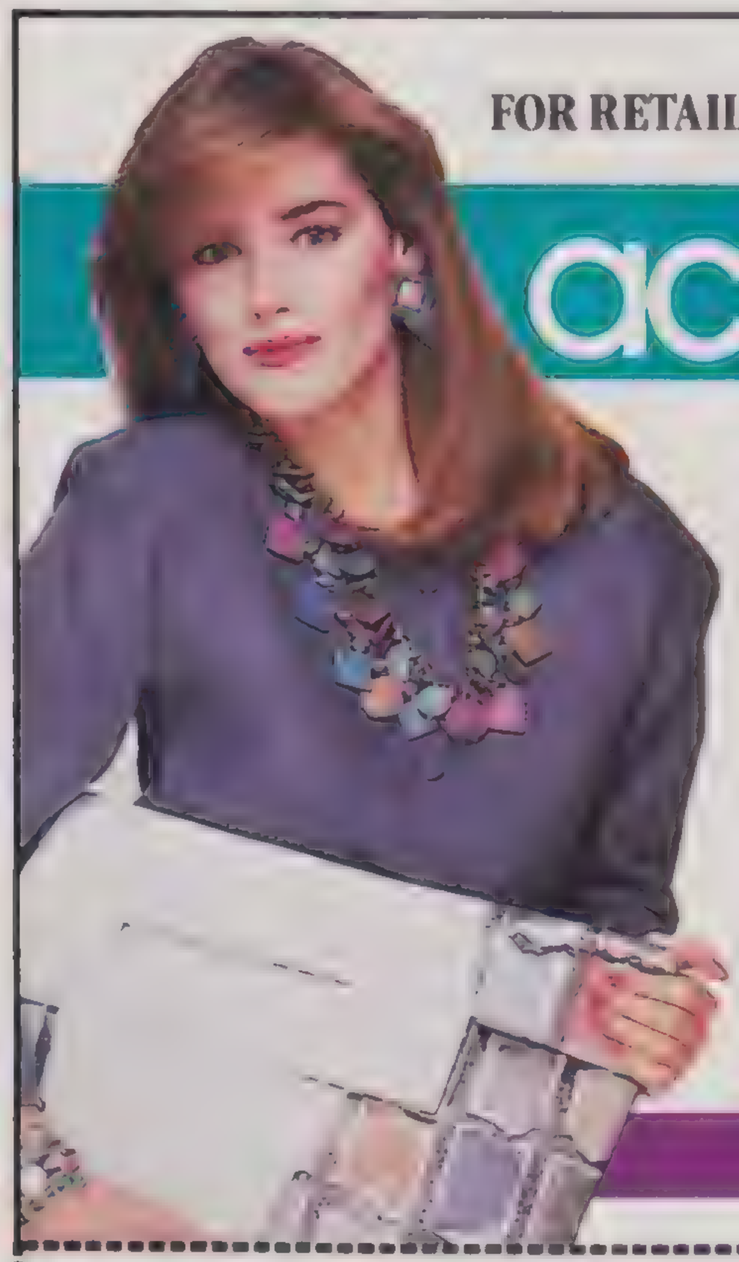
***Eduardo Escribano Hair Center**
Rio Piedras
809-728-0923

SEBASTIAN

***A Sebastian Artistic Center Salon**

Send Check, Visa, Amex, M/C, DC to 224 Grant Ave., Dept. G84 P.O. Box 7347, San Francisco, Ca 94120
Add CA, NY, TX Sales Tax and $2 for Shipping • Order Toll-Free 1-800-527-5200

FOR RETAIL STORE BUYERS ONLY:



Fashion Expo
accessories
BAE

Spring/Summer Collections
January 11-13, 1987 • Piers 90 and 92
12th Avenue at 55th Street
New York City

Discover over 1,000 International
and Designer accessory collections.
Contemporary jewelry, handbags
and all accessories.

Presented by *Accessories* Magazine.

☐ Please send me information on attending.
☐ Please send me information on exhibiting.

Name _____
Title _____
Store Name _____
Store Address _____
City _____ State _____ Zip _____
Phone _____

FAE

Send to:
CMC
200 Connecticut Avenue
Box 4990
Norwalk, CT 06856-4990
Or call Belinda at:
(203) 852-0500

FJV11

HOROSCOPE

(Continued from page 172)

GEMINI May 21–June 21 While your Mercury ruler is retrograde, work can be more vexing and physically debilitating. Nonetheless, don't miss an excellent opportunity on the 5th to expand your sphere of influence or to gain more clout. An attraction to a Scorpio—your least compatible sign—in the second week may need to remain a secret for another month. On the 22nd, as Mercury changes direction and the sun enters Sagittarius—your most compatible sign—the cloud you've been under lifts and you'll feel like socializing again.

CANCER June 22–July 22 The best time of the entire year to borrow money for property improvements or investments is during the first two weeks, when Jupiter's largesse favors your home environment. Because tender feelings prevail during the full moon weekend of the 15th, a petulant child or boyfriend can easily provoke a nasty scene. Don't try to explain your emotions or to understand theirs until the last week when Mercury (communication) and Venus (affection) are once again moving forward, ensuring that Thanksgiving will be a warm and friendly occasion.

LEO July 23–August 22 Relationships with partners—past and present—are highly erratic this month. An extravagant present reconciles a lover's quarrel when your sun ruler receives Jupiter's financial blessings on the 4th. All goes very well until the 14th; then a hasty decision could threaten a close business association or create distrust between you and your spouse for the next two weeks. After the 25th, you'll have renewed interest in a creative project that has been temporarily tabled.

VIRGO August 23–September 22 Protective Jupiter in your partnership house offers an excellent chance for mutual profit and pleasure in the first week. But you might be reluctant to take advantage of it until your Mercury ruler moves forward again on the 22nd. Lucky for you, another financial opportunity knocks on the 23rd; this time you'll need no coaxing. Mid-month, while Mars adversely affects your work and health domain, you'll have a harder time coping with an aggressive coworker. Watch your blood pressure during the next two weeks.

LIBRA September 23–October 22 Whatever romantic disappointment you experience as the month begins will be quickly dispelled by an extraordinary run of good luck. While your Venus ruler is blessed by powerful, money-making aspects on the 4th and 5th, you'll have the golden touch of Midas. Around the 13th, an inexplicable wave of jealousy may propel you into foolhardy speculation and destructive behavior for another tumultuous ten days. Sanity returns when Venus turns direct on the 25th and you regain some perspective on your recent actions.

More Than A Tradition

The translucent radiance of mother-of-pearl... fashionably captured in the art-deco designs of Baume & Mercier 18kt. gold and diamond watches, with mother-of-pearl dials. To complete the collection, our exclusive 18kt. gold pavé diamond, pink sapphire and mother-of-pearl ring and earrings.

BAUME & MERCIER
GENEVE

J. E. Caldwell Co.

JEWELERS SINCE 1839
PHILADELPHIA, WASHINGTON, D.C.

C.D. PEACOCK, Chicago — SHREVE & CO., San Francisco — J.B. HUDSON, Minneapolis, St. Paul
CHARLES W. WARREN, Detroit — JESSOPS, San Diego

MEMBERS OF THE HENRY BIRKS AND SONS COMPANY OF FINE JEWELERS

mind health

Secrets of happy couples . . . women who cry at work.

BY CAROL TAVRIS

ENDLESS LOVE

In an era when so many marriages break up, Jeanette C. Lauer, Ph.D., and Robert H. Lauer, Ph.D., at United States International University in San Diego, California, are studying what keeps marriages together—not gloomy, conflict-ridden marriages, but marriages that remain vital and loving.

For their book *'Til Death Do Us Part* (Harrington Park), the Lauers studied three hundred happy couples, married between fifteen and sixty-one years, living in the Midwest, Texas, Georgia, and California. The essential ingredients of good marriages, the Lauers found, have little to do with sex, or with love and romance in their overused, sentimental meanings. "It isn't that sex or passion [is] unimportant," the Lauers observe. "It is simply that other things are more important."

Across the board, the husbands and wives agreed on those other "more important" things. First is the belief that "my spouse is my best friend." Happy couples *like* each other, like to be in each other's company, and believe that the partner has grown more interesting. Second, the couple agrees on the fundamentals; when they do have conflicts, they know how to manage them (not by "letting it all hang out," but by arguing calmly, without hostility or rudeness). Third, they share a sense of humor.

Finally, happy couples believe that marriage is bigger than both of them—that it is a sacred, long-term commitment. They take the phrase "for better or worse" seriously, expecting some "for worse" times. "Commitment means a willingness to be unhappy for a while," said one thoughtful husband. "I wouldn't go on for years and years being wretched in my marriage. But you can't avoid troubled times. You're not going to be happy with each other all the time. That's when commitment is really important."

CURING IMPOTENCE—THERAPY OR SURGERY?

Much research on sexuality concerns biomedical explanations of sexual response—hormones, brain chemistry, and so on. The latest "news" applies to male impotence: some researchers assert that half of all impotence cases are organically, not psychologically, caused. Many couples are seeking medical solutions, including surgery; but these solutions may create as many problems as they purport to solve. According to Leonore Tiefer, Ph.D., a sex researcher and psychologist who is studying impotence at Beth Israel Medical Center in New York City, few cases of impotence are caused purely by mind or body; mind influences body, and vice versa. Tiefer warns that the long-term effects of surgical treatments (including penile implants) are not known and in some cases may be physically harmful. Also, follow-up studies suggest that, over the long term, sexual frequency and satisfaction do not necessarily improve from surgery alone. The "medicalization" of male sexuality, Tiefer fears, encourages men to conform to the inflexible male sexual script—with its injunction to "perform" at every opportunity—instead of encouraging them, and their partners, to write some new lines.

TEARDROPS ON MY MEMO

As more and more women enter professional careers, they are finding that expressing emotion through tears poses problems for both the crier and those who observe her. Kathleen Hoover-Dempsey, Ph.D., Jeanne Plas, Ph.D., and Barbara Strudler Wallston, Ph.D., of Vanderbilt University, believe that public crying is more widespread than commonly believed.

Crying at work, the psychologists maintain, poses a conflict for the crier between wanting to be "herself" (that is, expressive, genuine, "feminine") and wanting to be "professional" (in control, objective, "masculine"). Some women are ashamed of their tears; some are confused by them; and some are irritated by what they consider to be the artificial barrier between public and private expression of feeling.

Observers of the public crier often feel embarrassment, which stems from three sources. One is the discomfort that occurs when a social taboo is broken: public crying breaks conventions by bringing intimate behavior into a public setting. Second is the inference, shared by the crier and the observer, that the crying person is helpless, "like a baby." The observer may feel that the crier needs to be comforted like a baby, with pats and reassurances, though the crier usually doesn't want this at all. The third source of discomfort concerns issues of control and power. The crier may feel that she has lost control of herself and the situation, while the observer may feel that the crier is trying to manipulate the situation.

The psychologists found that women who cry at work often have an almost total inability to imagine any other way to behave. That is, although their tears are often a response to conflict, anger, or insult, most could not see themselves acting angrily or assertively "telling someone off," or even arguing. The best response they could imagine for themselves was stoic control of any emotion.

The researchers hope that public crying will become accepted as a positive expression, that tears will one day signify "the human capacity for affective involvement in things that matter." In the meantime, the researchers suggest, imagination can give women options. A woman on the verge of tears could imagine herself saying, "My crying is a signal of the strength I feel behind my position." Such images help the crier accept her own emotion. How she chooses to express it is up to her.

ADDICTION "SLIPS"

One of the thorniest problems in treating addictions, such as drinking, smoking, or overeating, is dealing with relapses; treatment programs' relapse rates range from 50 to 90 percent. The typical image of relapse is that of a person perilously close to the edge of a cliff: a single false step, it is thought, means the person will fall.

New evidence, however, does not support this metaphor. Kelly D. Brownell, Ph.D., at the University of Pennsylvania School of Medicine, and three colleagues have distinguished a lapse—a single slip, such as indulging in a hot fudge sundae—from a relapse, a headlong slide back into the old problem. The individual's response to a lapse, they argue, determines whether a relapse will occur: the person who panics after a lapse is more likely to relapse than the person who knows she can recover her self-control.

Breaking a habit or an addiction involves three stages, the researchers maintain, and each requires different strategies for preventing relapse. The first stage is enhancing motivation. At this time, the addict can be prepared for the possibility of later "slips."

The researchers suggest using the image of a fire drill: a person practices to escape a fire even though fires are rare. The second stage is the treatment program itself, which should include such relapse-prevention methods as teaching the person how to make decisions, cope in stressful "high-risk" situations, and interpret a momentary lapse as a correctable mistake. The third stage is maintaining the new behavior, which involves changing social environment and customs as well as mind and motivation.

The dawning of a beautiful ritual.

Unleash the silkiness of a glistening pink drop. A pleasure known to many women becomes your private delight. Each drop quickly eases into your skin, banishing dryness…replenishing the natural fluids of younger skin. Now your face is silken to the touch, younger looking. And so, the moment becomes the ritual of Oil of Olay.®

BEAUTY HINT: For deep-cleaned skin that feels remarkably smooth and soft, try Olay® Beauty Cleanser. It thoroughly removes dirt and makeup, then rinses away greaselessly, for refreshingly clean, beautifully soft skin.

FITNESS NOW

Update: exercise allergy? . . . Americans' fitness know-how . . . teen athletes: fame vs. ethics

Exercise Dangers

As more women make exercise an integral part of their lives, experts continue to learn not only about the benefits of regular exercise but also about the dangers. One example: the "discovery" of a unique physical allergy called "exercise-induced anaphylaxis" which can be brought on while exercising in hot or cold weather, and which usually begins with an all-over itch, and can progress to hives, choking, fainting, gastrointestinal problems.

"No one is sure what causes exercise-induced anaphylaxis, but about half of patients who get it also have asthma, hay fever, or eczema; and two-thirds have family histories of allergies," said Albert L. Sheffer, M.D., clinical professor of medicine at Harvard Medical School; president-elect of the American Academy of Allergy and Immunology. Anyone who develops symptoms should stop exercising immediately and see a doctor.

Exercise-induced anaphylaxis may be a kind of food allergy. "There's increasing evidence that some people who may be sensitive to certain foods (shellfish, celery, some fruits) manifest their allergy *only* if they exercise after ingesting these foods," said Dr. Sheffer.

"Once you've had a bout with exercise-induced anaphylaxis, risks of a recurrence increase significantly, and it's important to be prepared: exercise with a friend who's aware of your condition; ask your doctor if you should carry an emergency kit with a preloaded syringe of adrenaline to use if it becomes necessary; most important, stop exercising at the first sign of itching. If you try to exercise through this reaction, you'll often turn it into a much more serious reaction."

Of equal concern—and more common, especially in winter—is exercise-associated asthma, thought to be triggered by breathing cold air rapidly through the mouth during jogging or other aerobic activity. Symptoms usually reach a peak after about eight minutes of continuous exercise and usually subside quickly once the person *stops* exercising. However, since some persistent symptoms can be relieved only through medication, asthmatic women should *always* have their medication on hand during exercise.

Even women who have never had an asthmatic attack can have this reaction—"particularly if other family members *are* asthmatic, since there seems to be a genetic predilection to this condition," said Dr. Sheffer.

The conflict: while exercise can bring on an asthmatic reaction, it's important for asthmatics to exercise to strengthen their breathing capacity and to "build up a tolerance to exercise," said Dr. Sheffer. Possible solution: the use of a peak/flow meter, an instrument (available at many drug stores) which an asthmatic can use to measure her breathing capacity and to know when she's exercising "too strenuously," as well as to monitor her progress so she knows when to increase the intensity or length of her workout. Especially important for asthmatics: a long (at least fifteen minutes), gradual warm-up period, followed by an equally long, gradual cool-down. A woman who suspects that she is prone to exercise-associated asthma should consult her doctor before beginning an exercise program.

fitness fact gap?

A survey of over sixteen thousand adults by the National Center for Health Statistics suggests that Americans still have a good deal to learn about fitness. While 42 percent of the survey respondents said they exercised regularly, only 40 percent knew that, to build or maintain cardiovascular fitness, a person must work out three to four days a week. Even more disconcerting: more than twelve thousand of the survey participants were unaware that a minimum of fifteen to twenty-five minutes of vigorous exercise is needed to challenge heart and lungs. . . .

(Continued on page 186)

The luxurious cream with the unexpected touch.

Oil of Olay® Beauty Cream. A feeling so luxuriously indulgent. So velvety smooth. Yet, unexpectedly greaseless. Uncover its secret. Experience the feeling of richness as it gently penetrates. Soothing and smoothing away tiny dry lines with its creamy caress. Set aside a special moment with Oil of Olay Beauty Cream. And indulge yourself in the luxurious touch and younger look you'd expect from Olay.

© Bailey Banks & Biddle, Inc. 1986

Follow the yellow brick road.

Skip the ordinary and come to where gold reigns supreme. Italian craftsmen pave the way with this 14 karat gold collar, $895. The matching bracelet, $495. Highly polished, highly affordable. After all, there's no place like Bailey Banks & Biddle.

BAILEY BANKS & BIDDLE

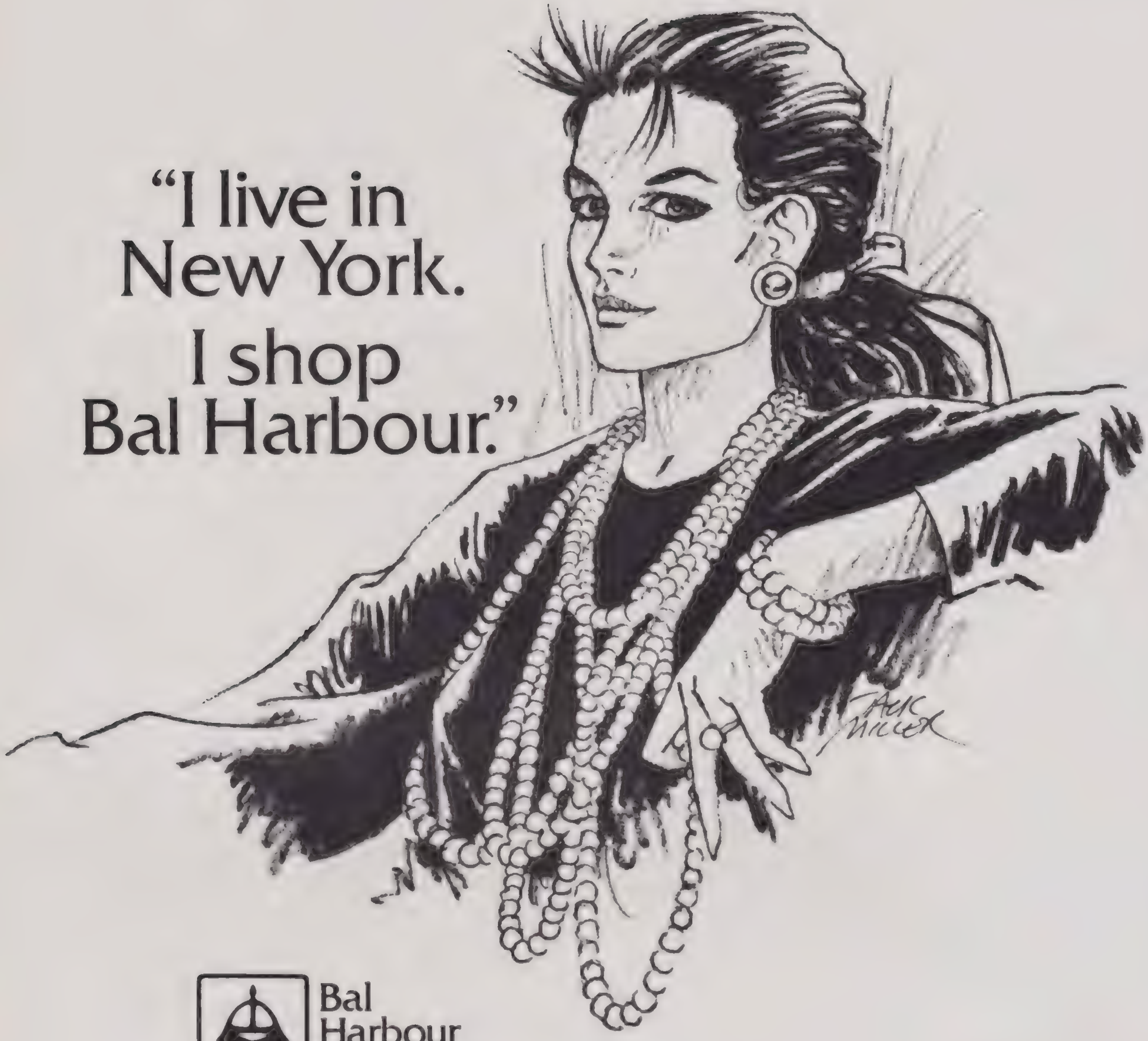
JEWELERS SINCE 1832

Philadelphia (215) 564-6200 • Pittsburgh • Washington, D.C.
Atlanta • Chicago • Boston • St. Louis • Tampa • Jacksonville • Kansas City

Beauty Sleep.

Discover how all sleep can become beauty sleep. Discover enriched Night of Olay.® While you sleep, an extraordinary process takes place. Your skin's ability to renew itself actually quickens. Now you can make the most of this special moment with newly enriched Night of Olay. As it penetrates, it helps your delicate skin hold even more precious moisture, to ease away tiny signs of aging. Yet Night of Olay leaves a surprisingly greaseless feel, so your skin can breathe naturally all night. Awaken tomorrow to a fresher, younger-looking you.

"I live in New York. I shop Bal Harbour."



Bal Harbour Shops

Bonwit Teller, Neiman-Marcus, Saks Fifth Avenue and a world-renowned collection of fashion and specialty shops, restaurants and services.

9700 Collins Avenue
Bal Harbour, Florida 33154

Open Seven Days

Send $4 for a copy of our 1987 Catalog.

MasterCard

One Card... All The Possibilities

Ann Taylor
New York, New Jersey, Connecticut, Massachusetts, Pennsylvania, Maryland, Virginia and Washington, D.C.

B. Altman & Co.
New York City–and throughout New York, New Jersey and Pennsylvania

Bonwit Teller
New York City–and throughout New York, New Jersey, Pennsylvania, Massachusetts and across the U.S.

Filene's
Boston–and throughout Massachusetts, New Hampshire, Connecticut, Maine, New York and Rhode Island

Garfinckel's
Washington, D.C.–and throughout Maryland and Virginia

Hecht's
Washington, D.C.–and throughout Maryland and Virginia

John Wanamaker
Philadelphia–and throughout Pennsylvania, New Jersey, Delaware and New York

Strawbridge & Clothier
Philadelphia–and throughout Pennsylvania, Delaware and New Jersey

Woodward & Lothrop
Washington, D.C.–and throughout Maryland and Virginia

At these, and millions of other fine stores around the world, you always have a convenient way to pay with MasterCard.®

MasterCard

Master
The Shopping Possibilities™

©1986 MasterCard International Inc.

(Continued from page 180)

Teen Athletes: What Price Fame?

A recurrent theme in sports headlines: concern that too many young athletes are neglecting their health and educations in favor of single-mindedly pursuing a sport.

On the *pro tennis circuit*, experts worry about tennis prodigies who rapidly play themselves out—such as Andrea Jaeger and Tracy Austin—and most tragically, Jennifer Amdur, a junior player, who, after slipping from the top ranks, committed suicide in her teens.

In response to this concern, the Women's International Professional Tennis Council, Women's International Tennis Association, and International Tennis Federation recently adopted new guidelines, including those that prohibit all girls under fourteen from playing in pro tournaments and also limit the participation of girls up to age sixteen, with a minimum of two thirty-day rest periods mandated yearly. Every girl up to age eighteen on the pro tennis circuit also must now submit a medical certificate and proof of

Fitness concern:
are many young athletes
today neglecting
health, learning in favor
of competing in sports?

meeting her home country's educational standards each year.

In *college sports*, officials have responded to criticism of "special" academic standards applied to athletes by some sports-conscious colleges.

National Collegiate Athletic Association (NCAA) rules that went into effect August 1 require candidates for athletic scholarships to have maintained at least a C average in their high school core curriculum—courses including English, math, science, and history—and to achieve minimum scores on the Scholastic Aptitude Test or American College Test.

Said Richard "Digger" Phelps, head basketball coach, University of Notre Dame: "These rules are intended to protect students. Most athletic scholarship hopefuls dream of getting to the pros—but only one in a thousand may make it. They don't realize that they should use their athletic abilities to take advantage of a school academically." ▽

FURS BY

Antonovich

[illegible] AVENUE NEW YORK NY (212) 244 3161
[illegible] BOULEVARD MANHASSET (516) 365 5770
[illegible] WEST LITTLE FALLS NJ (201) 890 0300
[illegible] MAIN STREET (ROUTE 1) STAMFORD CT (203) 348 0124

Natural Russian sable

COLLECTION INTERNATIONALE

FURS BY Antonovich

333 SEVENTH AVENUE, NEW YORK, N Y (212) 244-3161
1595 NORTHERN BOULEVARD, MANHASSET, L I (516) 365-5770
ROUTE 46 WEST, LITTLE FALLS N J (201) 890-0300
1989 WEST MAIN STREET (ROUTE 1), STAMFORD CT (203) 348-0124

Sheared Beaver

COLLECTION INTERNATIONALE

© Dennis Morgan Collection, Inc. All Rights Reserved

Natural silver fox

FURS BY
Antonovich
333 SEVENTH AVENUE. NEW YORK. N Y (212) 244-3161
1595 NORTHERN BOULEVARD. MANHASSET. L I (516) 365-5770
ROUTE 46 WEST. LITTLE FALLS. N J (201) 890-0300
1989 WEST MAIN STREET (ROUTE 1). STAMFORD. CT (203) 348-0124

Natural lynx

COLLECTION INTERNATIONALE

© GUCCI - Registered Trademarks © 1986 SCANNON, LTD

GUCCI №3: The New Classic.

Saks Fifth Avenue

MAJORICA®

Perfection in fine jewelry since 1890

"Nothing in Nature Compares"

Available at

LORD & TAYLOR

For more information
and catalogue, write or call
MAJORICA JEWELRY LTD
366 Fifth Avenue
New York, NY 10001
(212) 695-1756 or 800-223-7560

NATORI LINGERIE • NATORI SLIPPERS • NATORI ACCESSORIES • NATORI FRAGRANCE • NATORI HOME • NATORI SPORTSWEAR

NATORI

The Natorious Woman.

Director/E. Rondina HEIDI'S SALONS National Artistic Team: J. Lavoy, B. Frickx, M. Nelson Fashions/Adaria Photo/M. Cimarolli

HEIDI'S
SALONS

where else...

Ann Arbor	Corte Madera	Glendale	Los Angeles	Redondo Beach	Sterling Heights	Glen Burnie, MD (opening soon)
Bloomfield Hills	Dearborn	Grand Rapids	Novi	Rochester	Stamford	
Charleston	Fairfax	Hartford	Montebello	Schaumburg	West Bloomfield	
Concord	Gaithersburg	King of Prussia	Pleasanton	Short Hills	Willow Grove	For information, call (313) 258-2873

ANNE KLEIN

PHOTO PATRICE CASANOVA

Blackglama®
Mink

crafted by
MICHAEL FORREST
as only he can

333 Seventh Avenue • New York, N.Y. 10001

White Shoulders

The best the world has to offer.

by Evyan

A Classic Fragrance. At fine department stores and Evyan Shops.

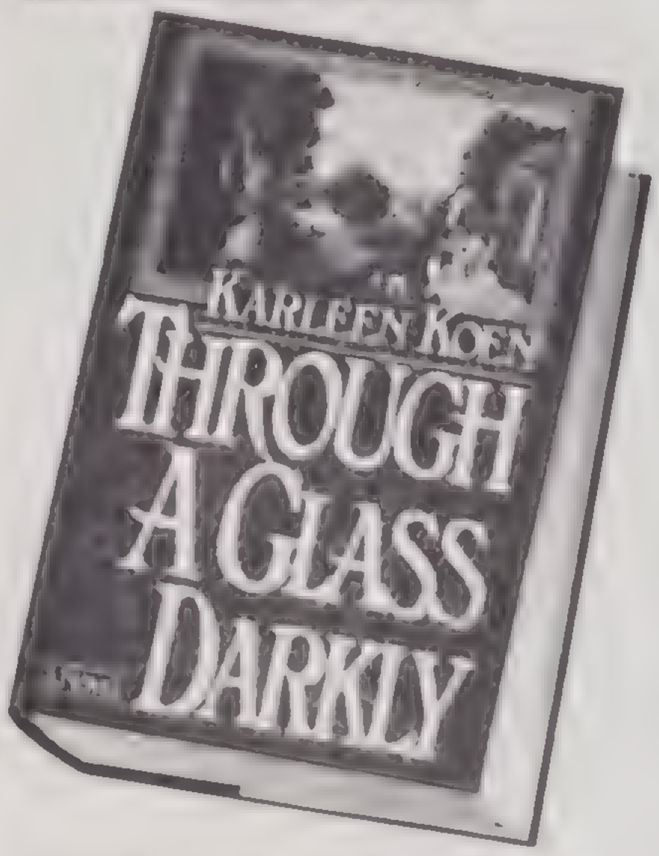
©1985 Evyan Perfumes, Inc.

Be a gorgeous mother-to-be! 5th Avenue's fashions keep you looking and feeling great during pregnancy. Send $2 for color catalog: FAM, Box 21826, Dept.V11, Seattle, WA 98111, or credit card holders can call

1-800-426-3569.

When in Seattle, be sure to visit our downtown store!

A magnificent new novel takes its place among the classics



"Bound to become a classic."
—JEAN M. AUEL, author of *The Mammoth Hunters*

"Bestsellerdom seems ordained."
—*Publishers Weekly*

Now at your bookstore

RANDOM HOUSE

F.Y.I.

What gives a woman style? It's an ongoing debate, but a current museum show provides enlightening clues...

BY KATHLEEN BECKETT

It's been said that you can buy clothes, but you can't buy style. If anyone needs proof, just think of Imelda Marcos and her three thousand pairs of designer shoes. Some women, however, have been able to combine an outstanding wardrobe with tremendous personal flair, and a current exhibition at The Museum of the City of New York pays them tribute. The women honored include both well-known and less familiar names—Jacqueline Onassis, Paloma Picasso, the Duchess of Windsor, Countess Bismarck, Babe Paley, C.Z. Guest, Mrs. Byron Foy, Mrs. William Randolph Hearst, Jr., Diana Vreeland, Millicent Rogers, Lauren Bacall, Mary Martin, and Claudette Colbert.

Called *The Best of the Best-Dressed List*, the show features the splendid creations that filled these women's closets—the designs of Chanel and Charles James, Yves Saint Laurent and Azzedine Alaïa, Vionnet and Mainbocher. While some might question the validity of any best-dressed list, no one can deny that the women who owned these clothes are, in their own right, legends of style. And, despite their very real differences—the show covers a sweep of approximately fifty years—certain consistencies surface. These shared qualities can, if not define what style is, at least contribute to our understanding of it.

For one thing, when these women bought clothes—and, admittedly, they bought a lot—they did so with a discriminating eye. In looking for women to feature, curator JoAnne Olian inspected many personal wardrobes. A lot were, she says, "a case of 'the monkeys and the typewriters.' If you give enough monkeys enough typewriters for enough time, eventually they'll type all of Shakespeare." Women who buy, buy, buy, are likely to hit pay dirt from time to time and end up with a museum-quality dress or two—but they don't necessarily end up with style.

The women in the show were different: they had strong personal styles that were never overwhelmed by the clothes. They shopped with conviction, buying only what enhanced their highly developed self-images. Their individuality comes through, and the clothes themselves identify *(Continued on page 200)*

Mary Martin, right, in Mainbocher from "One Touch of Venus"

The dramatic style of Paloma Picasso, below, accented by jeweled hat

The Duchess of Windsor, below, in Paris (1937) wearing pastel lamé

Babe Paley, right —"the epitome of low-key, off-hand elegance"

Photos, top to bottom: MIII, PENN, HORST, HORST

Marlboro Lights

The spirit of Marlboro
in a low tar cigarette.

© Philip Morris Inc. 1986

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

10 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Feb.'85

Matte
de Luxe

Creme powder
foundation.
The exquisite finish.
One flawless stroke
creates it. The superb
coverage of a creme
foundation plus the
fine matte look of a
powder. In a sleek,
golden prêt-à-porter
compact.

GERMAINE
MONTEIL

bloomingdale's

WOMEN OF STYLE

(Continued from page 198)

each woman as surely as a nametag. Consider the wardrobe of Babe Paley—the epitome of low-key, off-hand elegance no matter what she wore. It's a quality you can see reflected in her very simple, very luxurious Mainbocher evening suit in a play of cream and beige cashmere, as well as in a stark, monastic black Valentino edged at the sleeves with white pleated organza ruffles. The dynamic Paloma Picasso is represented by the red ruffled Karl Lagerfeld dress and jacket she wore to her own post-wedding party, and by a black Azzedine Alaïa dress dramatically flounced with red raffia. And Countess Bismarck's estate donated an ivory chiffon Balenciaga gown, intricately embroidered with silver beads, that complemented her more delicate beauty.

The Countess came a long way. She started life as a stable hand's daughter and, after many marriages—the most noted, in the 1930s to Harrison Williams, one of the wealthiest men in America—ended up as the most stylish woman on two continents (Cole Porter's lyrics for the song "Riding High" attest to her reputation). She, like many legends, discovered what was different about herself and accentuated it—consistently, enduringly, unswayed by the vagaries of fashion. Her outstanding feature: the color of her hair, a startling premature silver. To play up this distinctive difference, good friend Cecil Beaton recalled, she "restricted herself to pale colors. . . setting off. . . aquamarine eyes and. . . short silver curling hair."

Others have their own tricks. The Duchess of Windsor's widow's peak was for years highlighted by a severe center part; C.Z. Guest's well-bred attractiveness, by a classic blond blunt cut. Mary Martin's long neck is often accented with knotted scarves or ribbon or lace (Mainbocher's idea). And Paloma Picasso heightens her dark coloring with clothes that are equally strong and vivid.

"These women didn't want to look like everyone else," Olian comments. "But everyone else wanted to look like them." Jacqueline Kennedy proved that. When the Kennedys entered the White House in 1960, youthquaking America was primed for the exuberant elegance of a thirty-one-year-old First Lady. She brought culture and class to the Presidency, importing the likes of Pablo Casals for an after-dinner concert (the beaded taffeta dress she wore at his recital is in the exhibition). She made Halston's pillbox hats her trademark—and suddenly the pillbox was everywhere. The Hermès H-buckled bag she carried became the rage. She could do no wrong, even when she broke a fashion "taboo" and shocked the country by wearing the colors pink and orange together—she simply started another trend.

After arriving at 1600 Pennsylvania Avenue, Jacqueline Kennedy set about redecorating the White House. Any of these women would have done the same. Their homes are as consistently and singularly conceived as their wardrobes; style *(Continued on page 204)*

Mohl Furs.

Natural Female Canadian Fisher Available at Bullock's Wilshire, Los Angeles; Frost Bros. San Antonio; John Wanamaker, Philadelphia; Marshall Field's, Chicago; Colbert's, Amarillo; Swansons, Kansas City.

Andrew Mac

(Continued from page 200)

is reflected in every part of their lives. Says Olian, "It's all part of creating an aura."

An attention to detail, in all areas of life, seems to be another hallmark of a woman of great style. Some took it to extremes. The Duchess of Windsor's sheets were changed every evening, it's been reported. To avoid wrinkles, four maids—one for each corner—carried a freshly ironed sheet to her room while she was at dinner, then repressed it once the bed was made. "You can wear a dress that's twenty years old," she once told a friend, "but it must be immaculate. And it cannot have a wrinkle. You must always look like you just stepped out of a bandbox."

The women in the show maintained strong, almost symbiotic relationships with designers; many, with couturier Mainbocher. "He introduced them to his signature polished way of dressing, finished with spotless white gloves and strands of pearls," claims associate curator Phyllis Magidson. "He not only made a woman look like a lady, it's been said, but as if her mother had been a lady, too."

Mainbocher instinctively knew how to bring out the best in the women he dressed. For the future Duchess of Windsor, he created an arrestingly simple wedding dress in a subdued shade of greyed blue (to play up her eyes) that came to be known as "Wallis blue." He designed the costumes for Mary Martin in the Broadway show *One Touch of Venus* and established a craze for "Venus pink." After meeting the designer, Martin dubbed herself a "Mainbocher makeover" and refused to dress in anything made by anyone else, much as, for a while, Lauren Bacall would only be photographed in the sophisticated creations of Norman Norell.

These days, women resist anything that smacks of designer decrees. Paloma Picasso, for instance, wears the designs of Alaïa, Lagerfeld, or Saint Laurent with equal assurance—and makes heads turn, drawn by that strong sense of self. Legends of style have a confidence that comes, in part, from money, but also from an innate sense of self-worth, a heightened self-respect.

Today, we tend to demand that a "privileged" woman earn our respect as well. Gone are the days when making oneself a "chef d'oeuvre," as Beaton said of Bismarck, suffices. In the 1940s, many of these women did charity work. In the 'eighties, others have full-fledged careers—as an editor, a museum consultant, a jewelry designer.

In the end, there are a few indefineables that set a woman of style apart. One is good taste. Another is class. And a third is what a movie publicist who has worked over the years with some of Hollywood's legends says his industry calls "Plus X." It's that extra something a woman either has or hasn't; it's that spark that ignites real style, fueled by a discriminating eye, an unswerving resolve, a confidence that allows breaking old rules to establish new ones, an intuitive knowledge of what works best to bring out one's best. ▽

SLIP INTO SOMETHING SPECIAL...

At last, a seamless bra that's as brilliant as it is beautiful. From France, Tamaris by Chantelle. Combining underwire support with an exquisite design to give a rounded, natural figure. A sheer pleasure to wear in white or nude fine calais lace. For sizes 32 to 38 B, C and D.

For more information write Chantelle,
7105 S.W. 47th Street, Suite 406, Miami, FL 33155.

NEIMAN-MARCUS

breckenridge bends tradition

Breckenridge Blouses
bend tradition into the
shape of today.
The fabric is
Novachine®

Available at Macy's, Bloomingdale's, Lord & Taylor, Burdines, J.W. Robinson's

A division of The Leslie Fay Companies

ON LOVE, MATURITY, AND HAPPINESS

An interview with Marie-Louise von Franz. Jung's foremost disciple

BY JOAN JULIET BUCK

EDITOR'S NOTE: *Sigmund Freud's most important act next to fathering modern psychoanalysis was playing mentor to the Swiss psychologist Carl Jung, whose ideas are steadily gaining power today, dramatically redefining the boundaries of self, gender, and spirit.*

Jung, who died in 1961, used the same raw materials as Freud, the dreams and images of the unconscious mind. Though Freud viewed the unconscious as strictly personal—an individual's private bundle of infantile experiences and repressed sexual drives—Jung came to see it as primarily communal, the means by which each of us is linked to the species, past and present. At the age of thirty-seven, Jung severed his relationship with Freud over this difference of opinion; in doing so, he redirected the course of twentieth-century psychology.

According to Jung, our unconscious minds draw universal images, or archetypes, from the "collective unconscious," a deep pool that contains the totality of humanity's accumulated experiences. In every woman's unconscious is a masculine archetype, called the "animus" ("soul" or "inward face"); in every man's unconscious, a feminine archetype, the "anima." Jung believed that life indeed began at forty: his ideal of health, and the special task of middle age, is the integration of our masculine and feminine elements into a harmonious whole.

For Jung, archetypes served as reassuring guideposts, easing the unfolding of ourselves to ourselves as we pass through the stages of life, tapping into the communality of spirit that animates, and transcends, our individual lives. Here, Joan Juliet Buck interviews Jung's most influential disciple, Marie-Louise von Franz.

When Marie-Louise von Franz was an eighteen-year-old student, she met Carl Gustav Jung. All she knew about him was that he was a famous psychologist; what she knew of psychology came down to the way a teacher had taught *Hamlet* with a Freudian explanation and *Faust* with a Jungian explanation. A decisive turn in the conversation came when Jung told the group of students who'd come to see him about a female patient who had had a vision of being on the moon. "I had been brought up to be rational," says Marie-Louise von Franz, so I said, 'But she wasn't on the moon.' He looked me in the eye and said, 'Yes, she was.' I got argumentative: 'You don't mean that dead satellite rotating round the earth. Nobody's been up there yet.' Then it dawned on me that what he meant was that what happens psychically is real, and what happens outwardly is only secondary.

"I fell for him," she says, "in a terrific transference and a big schoolgirl crush. When I went to bed that night, I thought, 'It will take ten years to digest what you talked about today with this old man.' It didn't take me ten years; it took me all my life."

Marie-Louise von Franz had been "a communist materialist atheist," torn between studying medicine, mathematics, or classical languages. Jung had steered her toward classical languages. When she ran into him later and asked him to analyze her, she paid for it by translating Greek and Latin alchemical texts for him. She was a classics teacher in school until she became an analyst in her late thirties, and went on to be one of the foremost proponents of Jung's ideas. A leading British analyst, Molly Tuby, says of her: "Marie-Louise von Franz is the closest spiritual heir to Jung. She has brought about the flowering of his thought, and it is she who has most creatively understood his point of view and used it in her therapy and her books. In a personal and utterly individual way, Von Franz has brought out the quintessence of Jung's work."

Last May, Shambhala published Von Franz's latest book, *On Dreams and Death*, a study of the ways in which nature, through dreams, prepares people for dying. In addition, she appears as a calm and compelling presence in a remarkable new documentary on Jung, *Matter of Heart*. The film, directed by Mark Whitney, is written by Suzanne Wagner, a Jungian analyst, and produced by her husband, George, and Michael Whitney. (The Whitneys are the sons of John Whitney, a pioneer director of abstract films.) The documentary conveys Jung's life and ideas through an impressionistic and bold montage of old footage, interviews, and landscape. Von Franz stands out among the former patients and pupils as a reasoned, commonsensical voice, so self-contained that she can talk about the soul without sounding as if she were overreaching.

It is perhaps Von Franz's extreme modesty and strict respect for the laws of reality that have made her books and lectures not only popular in Jungian circles, but inspiring for writers. Her lectures on "The Problem of the Puer Aeternus," which describe the neurosis of a person who cannot grow up, commit, or get to work, applied perfectly to those who believe creativity itself is art. Among the symptoms she describes are "a terrific fear of being pinned down, of entering time and space completely, and of being the specific human being that one is." In 1983, *The Peter Pan Syndrome*, by Dan Kiley, Ph.D., took up and simplified her ideas, and became a best-seller.

"For the first half of my life, I wrote for the drawer," says Dr. von Franz, who is quick to point out that the Doctor stands for doctor of classical languages, not of medicine. She coauthored a book on fairy tales with a woman named Hedwig Von Beit, who had assembled the material but had found herself blocked. Von Franz wrote it, while Hedwig Von Beit did the footnotes and bibliography, but the book appeared without Von Franz's name. *The Grail Legend* bears the double authorship of Emma Jung and Marie-Louise von Franz; asked how she and Jung's wife worked together, Dr. von Franz explains: "Mrs. Jung arranged with her husband that I should finish her book after her death, and it was only after her death that Jung told me about her request. So then the Jungs' chauffeur came and dumped an enormous mass of manuscript on my desk. I'd had no connection with it before. I've done the finishing for a lot of people. I'm that kind of person, a servant."

Dr. von Franz is now seventy-one; she lives and practices in Küsnacht, the same suburb of Zurich where Jung lived and where the Jung Institute is today. The house is small, on a steep street, and its study is dark. On the days I saw her, it was raining, and the air was dense with water. *(Continued on page 214)*

© ALICE SPRINGS

Black and White: Christian Dior Collection, 1948
Color: Christian Dior Russian Lynx, 1986

FRED THE FURRIER'S FUR VAULT

Christian Dior

Black and White: Christian Dior Collection, 1948
Color left: Christian Dior Lavender Fox, 1986
Color below: Christian Dior Sterling and Shadow Fox, 1986

FRED THE FURRIER'S FUR VAULT

"One must make a distinction between the successful and the inspiring."

Christian Dior

Christian Dior

Black and White: Christian Dior Collection, 1948
Color: Christian Dior White Mink and Shadow Fox, 1986

FRED THE FURRIER'S FUR VAULT

Christian Dior

"It's not money that makes you well-dressed: it is understanding."

Christian Dior

"In matters of elegance and grace, the detail is as important as the essential."
Christian Dior

Black and White: Christian Dior Collection, 1954
Color: Christian Dior Watches, 1986

Christian Dior

"The true function of fashion is enhancing feminine beauty."
Christian Dior

Black and White: Christian Dior Collection, 1949
Color: Christian Dior Intimate Apparel, 1986

Christian Dior

MARIE-LOUISE VON FRANZ

(Continued from page 206)

Dr. von Franz is in frail health, but steadied, sturdy. She has extraordinarily luminous eyes, a straight long nose, a soft mouth, and her hair is carefully dressed. Her skin is transparent, and the extreme mobility of her features suggests a universe of uncertain energies beneath that skin. The bookshelves sag under volumes in Latin, German, and English, and her spoken English is easy, idiomatic: she learned it in her practice from her Anglo-Saxon patients, starting with an FBI man. A large and unruly bulldog, female, yowls to punctuate Dr. von Franz's words.

Her first three books were followed by a series of lectures on the interpretation of fairy tales, which made her famous. Her other books take a Jungian approach to mathematics *(Number and Time)*, to coincidence *(On Divination and Synchronicity)*, and to alchemy *(Aurora Consurgens)*. Her book *Projection and Re-Collection* is a brilliant work on illusion and reality, as much in psychology and religion as in relationships. Her approach to love deals honestly with it as a problem instead of as a solution: "Whoever cannot surrender to this experience has never lived; whoever founders in it has understood nothing."

Projection and Re-Collection is a central book: it addresses an issue at the heart of psychology, religion, and philosophy: What is real? "It's only since the eighteenth-century Enlightenment that man has begun to believe that there is only one reality, this one, the material one. In Africa, the tribes not yet influenced by missions take it for granted that there are ghosts, and in the Middle Ages, it was accepted that there were ghosts and uncanny effects, which were called God or the Devil. There is an ordinary collective world where one thinks things are real, and that is very much influenced by the zeitgeist, the spirit of the times; then there is the unknown, the surprising, the frightening, which we call the unconscious."

In the first chapter, she quotes Jung on the phenomenon of projection: "Just as we tend to assume the world is as we see it, we naïvely suppose that people are as we imagine them to be. . . . In this way everyone creates for himself a series of more or less imaginary relationships based essentially on projection." The task of dissolving these imaginary relationships is not easy. "It's a question," she says, "of either living in illusion, in which case you don't feel you are living a true life, or facing reality as it is, and it is horrible and dangerous. There is a kind of kindergarten mentality that Christianity bred in people: If you behave well, you will go to Paradise. There is a Good Shepherd on top who looks after you and sees that nothing goes wrong if you don't make a mistake. That's an infantile and stupid image of God, who is dual, a wonderful and a terrible thing.

"If one digs deep enough, one comes to the Indian concept of Maya: that the whole outer world is a kind of staged thing, staged by your own unconscious. It is a wisdom that throws you out of your naïve relationship with the world, a deathbed realization, and something that helps you more to die than to live. If this realization had an effect on people, it would be to make them more responsible for their reality. They would cease believing their own projections, they would not think they are the victims of their enemies, of the wrong government, and so on. They'd take full responsibility for their fate. It is a realization that belongs to the second half of life, and if you come to it, then you can empty the glass of wine to the last drop while knowing that you can do without it, too."

Von Franz defines happiness as "functioning meaningfully." As she explains, "People have different levels of depth. There are people who are like corks and swim on the surface of the water, and some have more lead, which pulls them deeper, and everybody has to live on their own level. Some people are allowed childish happiness. I used to envy them a bit when I was younger, when I saw people just sitting on a beach and enjoying the sunshine and a flirtation, while I sat there asking myself, 'What's the meaning of life? What was I born for?' *Happy* is such an ambiguous word."

For Jung, the unconscious is an objective fact, beyond the limits of personal experience. "Freud was necessary for a liberation of the sexual prejudices of the nineteenth century," Von Franz says. "Jung did not translate

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

If you

Box and 100's Box Menthol: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box: 1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack and 100's Menthol: 5 mg. "tar", 0.4 mg. nicotine; 120's: 7 mg. "tar", 0.6 mg. nicotine av. per cigarette, FTC Report Jan. '85. Slims: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.

to the public because he was too difficult, too far ahead. He threatened rationalism. People are afraid of the unconscious and deny its reality. You can explain the unconscious away as nothing but repressed incestuous sex, and then you have it in your pocket. But maybe you have to admit there is a mysterious power with which you have to come to terms. . . ."

The danger of simplifying Jung's ideas leads to an automatic sighting of symbols and a tendency to see things as *representing* rather than simply *being*. And in the path toward "individuation" (the Jungian term for the reconciling of opposites, the attainment of a functioning harmony), things are neither as simple nor as direct as one might wish. If Freudian analysts personally tend to err in their behavior toward the didactic, Jungians appear eccentric. At one point, Dr. von Franz says: "I had my first criminal patient the other day, and I had with him the most profound conversation I have ever had about God.

"You need to have a problem," she says, "what Jung called the unredeemed fourth function"—and what others would merely call the weak spot, the flaw, the vices. "Your inferior function [*i.e.*, the less developed part of your personality] always involves you in new problems and makes the flow of life continue. It's only in death that problems stop. Either you repeat the same experiences and never find the meaning—and then nothing results—or you don't venture into getting involved, and you haven't lived. So you have to live and learn from it. If you change, everything around you changes. Your whole experience of reality changes. Reality is nothing objective; it is how you experience it."

Her own experience seems to have been circumscribed by self-doubt and modesty, and exalted through analysis with Jung and later work with him. "I'd had an unhappy childhood," she says, "and had made up my mind that the world was a place without love, without charity, without honesty. When I came into contact with Jung's warmth and understanding, it was like a block of ice thawing, and I dissolved into tears, which annoyed Jung, who hated to see a lady cry."

Her father was an Austrian officer, an old-fashioned monarchist; her mother "a Voltairian materialist." As a child during the First World War, she heard two maids talking in the kitchen about battlefield atrocities. "I remember lying awake at night and saying to myself, 'Either God exists and does not stop it, in which case He is evil, or He does not exist and that is why such things happen.' With that, I stopped saying my prayers." She became religious at eleven "in the Greek, pagan sense. I read Homer's *Odyssey*, by the sea, and I thought, '*That* I can pray to, to the sea, to the sky, to the clouds, and to the mysterious powers within nature—those are the gods.'"

Her analysis with Jung developed into an exchange of views, a conversation about "inner and outer things," which changed all the time. "He aged a lot, and I grew a bit more mature; in the beginning it was a crush, a positive father transference, which is full of projection and looks like the great love but it is really a very egocentric affair, full of desires and wishes and romantic fantasies. As I grew up I was able to see him as he was, not simply as a hero figure of my own unconscious."

Each step that she took in her life was decided by her unconscious, and in her story the unconscious is a constant presence, a guide and a threat, an inexorable point of reference, and also, it seems, a companion.

Her work with Jung on alchemy and alchemical symbolism was guided by a dream: the first book that Jung gave her to translate was a seventeenth-century collection of alchemical texts, with a bombastic preface. "He asked me to translate the relevant parts, and I had no idea what those could be, but he just grinned and said, 'Use your intuition.' I opened the book at random and there I found the motif of a dream that I had had five years earlier. I thought I was hallucinating: there was my whole dream, in Latin. I put a cold compress on my head and went to bed, and checked the book in the morning. The dream was still there. This was the first time I had a direct demonstration that alchemy has to do with the unconscious of modern man. Today, while more people are reading Jung, his alchemical texts are still not understood. People say they are too complicated. But actually the problem of modern man is directly expressed in alchemical symbolism—the need to reunite spirit and matter, religion and science, and on the personal level to pass through a transformation process." *(Continued on page 216)*

smoke
please try Carlton.

To Order: Dept V.U.S.116

N. Peal
37 Burlington
Arcade
London W1
Tel: 01-493 9220

N. Peal at
Swaine & Adeney
434 Post Street
San Francisco, 94102
Tel: 415 421 2713

N. Peal at
Britania Intercontinental
Grosvenor Square
London W1
Tel: 629 9400

All major credit cards accepted. Colour catalogue £2 refundable on purchase

MARIE-LOUISE VON FRANZ

(Continued from page 215)

Her own transformation process involved, as it does for anyone who attempts it, long periods of sterility when no progress was apparent. "It's what the mystics call the time of the absence of God; it is a reordering of the libido, of psychic energy." At one point she dreamed that she was in a train station, where they were changing the configuration of the carriages, and she was reassured. "I had warnings, too, in dreams, and I disobeyed them out of curiosity, to see what would happen, and I got into trouble. When you are a beginner, the unconscious lets you off the hook on big mistakes. But when you get older and you get further into it, any millimeter, any little wrong gesture counts, so you have to become more accurate all the time."

Another method of relating to the unconscious is the I Ching, the Chinese coin oracle that Jung introduced to the West in Richard Wilhelm's translation. Three coins are thrown six times, giving sixty-four hexagrams, each with six variations. "The I Ching is an instrument of absolute knowledge of the unconscious. I never throw the coins until I have found the right attitude, because if you do it wanting a particular answer, you cheat yourself: it gives you an ambiguous answer and you misinterpret it." As a young woman she consulted it often, too often for Jung's taste, but she now limits her use of the coins to once a month, with occasional questions about the advisability of specific plane trips. When she travels, she takes only the coins with her, and not the book, because she knows all the hexagrams by heart.

But the unconscious is not just something you pull at with dreams and the I Ching: "The unconscious is like a demon, or like nature, and nature has no consideration. It sometimes kills its children. With wisdom, you can just about handle it. You cannot believe in the unconscious in an infantile way. If you do, it guides you down the garden path. You have to have your own standpoint as well, so that it's a dialogue. Jung once finished a book and was utterly exhausted, and then he had a flood of dreams wanting him to write another one. So he talked to his unconscious. He said: 'If you kill me by overworking me, I won't write your books any more. So leave me alone until I've recovered, and then I'll do what you want.' And the dreams subsided."

When her dreams urge her on, she says, "I have no choice, I have to write. The creative urge in me is so powerful that I know it would cut my throat if I didn't obey." For her, "Creativity is when there is no unconscious doubt, when the unconscious wants you to produce that image or that idea. When you are in harmony, you are the funnel through which the unconscious flows, and that is creativity."

In Jung's autobiography, *Memories, Dreams, Reflections*, he says that inner events have always had more meaning for him than outer ones; and it is the same for Dr. von Franz. In her small study, it became clear what the sacrifices are, and that they are not, in the end, sacrifices, but choices. Marie-Louise von Franz never married: "That was one of the troubles when I was young. Something conventional and collective in me wanted to get married, and my dreams were always against it. Having children was not part of my wish; I only like children when they begin to grow up and you can talk to them. Looking back, I think the reason the unconscious didn't want me to marry is that I'm not very strong physically, and it would have taken too much of my energy; I need twelve hours' sleep a night, and I wouldn't have written my books."

In the film, Dr. von Franz talks about Jung's vision of a terrible disaster that might wipe out humanity. In person, she is less dramatic: "I sometimes think the negative side, nuclear catastrophe, will prevail—the dark side of God. One cannot live in constant anxiety, one must get on with one's own life. But when you get older, your personal life doesn't matter so much anymore, you are packing to go off, so you are slowly loosening your ties to the world. What I see—and that was the same with Jung when he got old—is that you are more anxious for humanity as a whole. The life of the planet concerns you."

She has found one thing common to all the dreams of the dying: "They all talk about a continuation of life. I have not met one dream that talks about an end." This might surprise some, and too easily confirm the beliefs of others. Coming from Marie-Louise von Franz, it is at once eerie, reassuring, and logical. A way of continuing the dialogue with the unruly and powerful other side, the unconscious. ▽

"I AM SHALIMAR"

GABRIELLE LAZURE

ETRE
GUERLAIN

GUERLAIN
PARIS

GEIGER IS AVAILABLE AT THESE BETTER SPECIALITY SHOPS

BOUTIQUES U.S.A.

CALIFORNIA: William Forrest, Los Angeles, California, 818-792-7853 • **COLORADO:** The Geiger Shop, Denver, Colorado, 800-624-8738 • **GEORGIA:** G Hamilton, Atlanta, Georgia, 404-394-3047 • **MARYLAND:** Shaw Bay Classics, St Michaels, Maryland, 301-745-3377 • **MINNESOTA:** Maggies, Minneapolis, Minnesota, 612-473-8853 • **MISSOURI:** Helen Wolff Shop, St Louis, Missouri, 314-569-3300 • **NORTH CAROLINA:** Tweed & Tartan, Chapel Hill, North Carolina, 919-968-8277 • **OHIO:** The Backpacker's Shop, Sheffield Lake, Ohio, 216-835-0861 • **TEXAS:** Handel's, Dallas, Texas, 214-748-6401 • **UTAH:** European Elegance, Salt Lake City, Utah, 800-626-3202 • **VERMONT:** Skihaus of Vermont, Burlington, Vermont, 802-655-0663 • Skihaus of Vermont, Middlebury, Vermont, 802-388-6762

DEALERS U.S.A.

AL Birmingham, Lady Harwell • Mobile, Rountree Simmons • **AZ** Phoenix, Traditions, Ltd , Scottsdale, KMAJM'S, Traditions, Ltd • Sun City West, Maggie O'Shaughnessy's • Tucson, Traditions, Ltd • **CA** Arroyo Grande, House of Sixpence • Bakersfield, Shop for Pappagallo • Carmel, Shop for Pappagallo • Carmel-By-The Sea, Derek Rayne, Ltd • Del Mar, Charlie's Place • La Jolla, The Nutmeg Tree • Montecito, Port O'Call Pasadena • Palo Alto, Dorchester • San Francisco, Orvis • Santa Barbara, W A King • South Lake Tahoe, The Outdoorsman • Torrance, Alpine Fashions, South Bay Pendleton • **CO** Aspen, Sabbatini Sports • Boulder, The Bugle • Colorado Springs, Short Story • Denver, Jack Gleason, The Regiment Shop • Ft Collins, Lydia's • Greeley, Carriage House • Vail, Pepi's • **CT** Darien, Darien Sport Shop • Farmington J Putnam, The Little Red Clock Shop, Tweeds and Tees • Hartford, J Putnam • Mystic, William Bendett • New Canaan, Bob's Sports • Ridgefield, The Caboose • Simsbury, Salt Box, Carroll Reed Ski Shops • Somers, Cindy's Country Casuals • Stamford, Country Store of Concord • Waterford, Benoit's • West Hartford, Allen Collins • Westport, Carroll Reed Ski Shops, Ed Mitchell • **DC** Dorothy Stead • **DE** Hockessin, Cross Country Shop • **FL** Boca Raton, Peter Glenn of Vermont • Daytona Beach, Rococo's • Ft Lauderdale, Peter Glenn of Vermont • Jacksonville, J L Reed • Panama City, Monies • Pensacola, Bay Front Cottage • Sarasota, Mettlers • **GA** Atlanta, Peter Glenn of Vermont, Sawgrass Ltd • Columbus, Dee Dee's • **IA** Des Moines, Dickinsons, Geyso's Boutique • Spirit Lake, The Clothes Peddler • **ID** Boise, Marge's • Ketchum, Silver Creek Outfitters • Sun Valley, Pete Lane's • **IL** Arlington Heights, Muriel Mundy • Hinsdale, Schoen's • Lake Forest, Lake Forest Sport Shop • Massville, The Hayloft • Quincy, Beth's • Wilmette, Carroll Reed of New England • Winnetka, The New England Trader • **IN** Indianapolis, Carroll Reed of New England, L S Ayres • **KS** Lawrence, Saddlebrook • Prairie Village, The Goforth Shop • Wichita, Brick's • **KY** Louisville, Ginna's, Rodes • Hopkinsville, Tom Wade • Lexington, Embry's • Madisonville, Golden Farley • Shelbyville, The Country Lady • Winchester, Yellow Brick House • **LA** Bossier, Pope's • Lafayette, Partners, Ltd • Ruston, Armsteads • **MA** Acton, Carroll Reed Ski Shops • Beverly Farms, Country Store of Concord • Burlington, Kap's • Cambridge, Golden Temple Emporium • Cohasset, Johnny Appleseed • Concord, Country Store of Concord • Edgartown, Country Store of Concord, The Fligors' • Fairhaven, Perron's • Hanover, Carroll Reed Ski Shops • Holyoke, J Putnam • Guilford, Country Store of Concord • Lenox, Elise Farar • Leominster, Ruth Lee • Longmeadow, Crockett, Ltd • Nantucket, Country Store of Concord • New Bedford, Sadow's • Osterville, Johnny Appleseed • Rockport, The Motif • Springfield, A O White • Swansea, Alice and Blanche Dress Shop • Westwood, Country Store of Concord • Winchester, Calista • Wellesley, Johnny Appleseed • **MD** Annapolis, Sign-O-The Whale • Baltimore Elizabeth Christmas • Chevy Chase, Georgetown University Shop • Salisbury, Nancy Bond • Upper Marlboro, La Rue Cachee • **ME** Boothbay Harbor, House of Logan • Ellsworth, Beals Jewelry Store • Northeast Harbor, Holmes Store • Saco, Saco Bay Classics • **MI** Ann Arbor, Marty's/His Lady • Bloomfield Hills, Miner's Bagley Inn • Charlevoix, Mettlers • Grand Rapids, Mettlers • Holland, My Tailor Shop • Kalamazoo, Redwood & Ross • North Muskegon, The Yankee Peddler • Troy, Ecclestone • **MN** Duluth, J S Merer • Edina, John W Heller • Minneapolis, D B Dahlstrom • Rochester, Hers, Sherwoods • St Paul, Sonnies of St Paul • Stillwater, Kollner Company • White Bear Lake, Timberdoodle • **MO** Kansas City, Jack Henry • Springfield, Neff's • St Louis, Boyds, Liz's Is Fashions, Tartan Corner • **MS** Jackson, Camille's • **MT** Bozeman, Parsley-Merritt • Kalispell, Marilyn's Classics • **NC** Ashville, Bell's Traditionals, Ltd • Cary, Lydias • Charlotte, Tweed Shop • Greensboro, Brown Hills • Raleigh, Cory's of Carolina, Lydias • Rockingham, Kay's • Winston-Salem, Norman Stockton • **ND** Bismarck, Touch of Class • **NE** Hastings, The Specialty Shoppe • Lincoln, Old Town Ltd • **NH** Amherst, Lempi's Collection • Bedford, Carroll Reed Ski Shops • Compton, Carroll Reed Ski Shops • Hanover, Carroll Reed Ski Shops, James Campion • Meredith, Samaha's • North Conway, Carroll Reed Ski Shops, Country Store of Concord • Portsmouth, Country Tweed • Salem, Michael's • **NJ** Cherry Hill, J Putnam • Morristown, Country Store of Concord • Princeton, H P Clayton • Ridgewood, MacHugh's • Sea Girt, Molly's Place • Short Hills, Carroll Reed of New England • Stone Harbor, Cross Country Shop • Tenafly, Country Station • Warren, Gisele's Unique Shop • **NM** Albuquerque, Shop for Pappagallo, Stromberg's • **NV** Reno, Quails • **NY** Albany, The Casual Set • Bedford Village, Richard Oliver House • Brooklyn, A Deco Affair • Buffalo, O'Connell Lucas Chelf • Huntington, Village Classics • Katonah, Charles Department Store • Lake Placid, Rathie's Run • Latham, Hoffman's, Ltd • Middletown, Kassel Brothers • Pittsford, Carroll Reed of New England, Pittsford Carousel • Red Hook, The Suburban Fashion Shop • Rye, June Elizabeth • **OH** Akron, Acorn • Canton, Molly McIntyre • Centerville, Acorn • Cincinnati, Acorn, Co • Cleveland, Linden Bloom's • Columbus, Woodhouse Lynch Clothiers • Dayton, The Village Peddler • Findlay, Beltz Clothing • Lima Hoffeller, Hiatt & Clark • Marietta, Ms Roberts • Shaker Heights, Virginia LaGarde • Rocky River, Acorn • Upper Arlington Acorn, Carroll Reed of New England • Waterville, Barbara Brown's • Worthington, Acorn, Le Sport Ltd , Woodhouse Lynch Clothiers • Zanesville The Katy Did • **OK** Oklahoma City, Dorothy Moore's, St John's Ladies Apparel • **OR** The Clothes Tree – All Locations • Portland, M Wallock, Norm Thompson • **PA** Bryn Mawr, La Boutique • Easton, Lenny's • Ebensburg, J Covitch & Son • Ephrata, Doneckers • Erie My Friend's Place • Harrisburg, Crego's • Hawley, Woodloch Woolens • Indiana, Molly Ann • King of Prussia, J Putnam • Kingston, Classic Collections • Lancaster, Showcase of Fashion • Laboska, Cross Country Shop • Lititz, The Brickerville House • Millersville, Clothes Tree • New Cumberland, Esther Hempt • Pittsburgh, Carroll Reed of New England, H Baskin Clothier, Lammar's, Piccolino, Tots and Tweeds • Sewickley, The Portico • Spring House, Cross Country Shop • State College, Bostonian Ltd • Stowe, Madaras Fashion Center • West Chester, Cross Country Shop • Willow Grove J Putnam • York, Fabric Shop • **RI** Barrington, Crossed Sabers • Wakefield, Wilson's • **SC** Batesburg, Mae's • Charleston, Eliza's • Columbia, The Lily Gilder • Greenville, Bell's Traditionals, Ltd • Myrtle Beach, Tweed & Tartan • **SD** Sioux Falls J Antzes • **TN** Johnson City, Darden's • Memphis, Oak Hall, Tartan Corner in Memphis • Morristown Anna's • Nashville Carroll Reed of New England, C Christies • **TX** Amarillo, Main Place • Austin, Ivey Wade, Melba's of Austin • Dallas, St John's of Texas • El Paso, Shop for Pappagallo • Fort Worth Fran's Unique Boutique • Houston Handel's, Norton Dietz • Mineola, Collins • Midland, Robbie Cassey • Odessa, L'Allegro Fashions • Plainview, Nan's • San Angelo, Gabriel's • San Antonio, Imports Unlimited, The Harris Shop for Pendleton • Lubbock John B Marcus • Temple, The Rosebud • **UT** Orem Gatsby's • Salt Lake City, Betty Lewis Apparel, Nannette of New York • **VT** Wilmington, Skihaus of Vermont • **VA** Abingdon, Chipp Ridge Classics • Alexandria, Smith's of Bermuda, The Nancye Fleming Shop • Blacksburg Bonema's • Charlottesville Smith's of Bermuda, Williams Colonnade • Culpepper, Jayne's • Danville Rippe's • Fairfax Carroll Reed of New England, J Putnam • Fredericksburg, Campus Casuals, Carleys • Hopewell, Harold's • Hot Springs, Homestead Salon • Lynchburg, Carter Bates • McLean, The Orchard Dress Shop • Newport News, J B Hickman, Ltd • Occoquan, J Mathews • Richmond Franco's Fashions • Vienna, Full Cry Shop • Williamsburg, Unicorn of Williamsburg • **WA** Bellevue, Albert Ltd • Seattle, John Daye Bishop, Nordstrom • Yakima, Corday's • Spokane, Boutique Athylee • **WI** Appleton, Sign of the Fox • Brookfield, Sign of the Whale • Janesville Andersons Ladies Apparel • Lake Geneva, Flemings • La Crosse, Touch of Class • Madison, Yost's • Milwaukee, Angionettes, Louis M Fritze, • Sheridan Seiler's • **WV** Bluefield, Town and Tweed Shop • Fairmont, Colony Shop • Morgantown, Reiner and Cote • Parkersburg, Horner & Harrison • **WY** Casper, Lou Taubert • Jackson, Wyoming Outfitters • Laramie, Andrea's • Sheridan, Cottage

GEIGER OF AUSTRIA, INC. For other Locations call 1-800-2 GEIGER

DEALERS CANADA

ALBERTA: Banff, Monod • Calgary, Irish Cottage Shop • Lady Suzanne • Nimmo Crayston • Suite Two Twelve • Todays Look Boutique • Edmonton Austrian Elegance • Donovon • **BRITISH COLUMBIA:** Vancouver, Edward Chapman • Fran's Of Kerrisdale • Victoria George Straith • West Vancouver, M W Sweater Craft • **NEW BRUNSWICK:** Fredericton, Culp's Ltd • The Town Shop • St Andrews, Sea Captain Loft • St John, Culp's Ltd • **NEWFOUNDLAND:** St John, Sweeton's • **NOVA SCOTIA:** Halifax, Lady Hamilton • Sidney, J R MacDonald • **ONTARIO:** Belleville, The Kelt c Kottage • Burlington, Rosanne • Scriveners • Cambridge, Chez Robert • Dundas, Mary Jane's • Guelph, La Bottega • Hamilton, Bill Newmans • Fosters of Hamilton • Kingston, The Celtic House • Kitchener, Souders • London, Scott Of London • Markham, Austrian Elegance • Niagara Falls, Cameron Jeffries • North Hatley, Rosemarie Roggenbuck • Orangeville, The Parlour • Ottawa, Peter Ferguson • RR3 King City, The J R Room • Ste-Catherine, Jardine Stewarts • Rosanne • Toronto, Austrian Elegance • Cameron Jeffries • Kathy Jeans • Sandy Wattie • Waterloo, Jeanne's • Windsor, Scotch Wool Shop • **QUEBEC:** Cap de la Madeleine, La Madeleinoise • Chicoutimi, Boutique Corinne • Mode et Sport • Dorval, Simone Kerby • Laval Boutique Elge • Montreal, Boutique Jean-Guy • Boutique Mary • Danielle Morin • Fran's • La Rue Du Chat Qui Pêche • Sport Chalet • Mt Tremblant, Station Mt-Tremblant • North Hatley, Shetland Shop • Quebec, La Maison Darlington • La Maison Simons • Maison Corneloube • Therese D Morency • Rimouski, Au Bon Gout • Riviere Du Loup, Boutique D Neiges • Sherbrooke, Boutique Feminine Classique • Ste-Adele, Michel Sport • Ste-Anne de Beaupre, La Canoe • St-Lambert, Boutique Garie • St-Sauveur, Boutique Vienna • Trois-Rivière, Diamond • Sport Henri Des Haies • Valleyfield, Plus Pour Elle et Lui

GEIGER IN CANADA: ANDRÉE HANDFIELD INC., 2425 Salaberry, Ch. 118 – Montreal, Que. H3M 1L1 – Canada · Tel.: (514) 332-5008

Fashion in the Style of Tyrol

Tirol

the heart of the Alps

GEIGER

THE ORIGINAL

PURE WOOL

The sewn-in Woolmark label is your assurance of quality-tested products made of the world's best … Pure Wool.

CLASSICALLY
COMPOSED IN A
CONTEMPORARY
MEASURE
... GEIGER
THE BACKPACKER, SHEFFIELD LAKE, OH
GEIGER®
THE ORIGINAL
PURE WOOL

©1986, COMPAR, Inc. Photograph by Joel Baldwin.

Hello?

Is this the man with the secret tattoo?

Now that you know about it, it's not a secret anymore, is it?

Your tattoo is safe with me. Were you able to get a taxi ?

I walked home.

And how was Paris while all the sensible folk were still in bed?

It was grey and drizzling and bloody marvelous. I kept making up poems with your name in them. Also a love song that, for rhyming reasons, ended up being all about your right elbow. I don't think my feet touched the ground once all the way home.

I meant to tell you. I love the way you smell. Most men's colognes make them smell like they take themselves too seriously.

I thank you. My Paco Rabanne cologne thanks you. My mother thanks you.

Your mother would never approve of what you and your Paco Rabanne do to me, so let's leave her out of this. Am I going to see your tattoo again tonight?

That's up to you, isn't it?

Paco Rabanne
For men
What is remembered is up to you

Lord & Taylor

DRIVING STYLE

Hottest 1987 cars! . . . classic car revival . . . safety advice. BY LESLEY JANE NONKIN

What's new? A trend toward classic cars with classic styling—an idea that's been gaining in influence throughout the 'eighties. Proof: Jaguar recently standardized what have been, in recent years, two varying but hot colors. One, a 'fifties favorite: an elegant, pine-colored "racing" green. The other, an even more appealing "new" old black. . . . Another wonderful revival: the all-American convertible, with horizontal lines, a sleekness reminiscent of the 'fifties. Spotted with increasing frequency: the Chrysler Le Baron convertible coupe—mostly in cool, clean white; 50 percent of its principal drivers are women. . . . Fast becoming a modern classic: the cute "bug" of a convertible, the Volkswagen Cabriolet, that women have been buying for years for its small size, low price. Most attractive, the Cabriolet's special Wolfsburg Limited Editions—packages that include leather interiors, monochromatic accessories, special colors at a very good price.

What's hot for 1987? Peugeot's new limited edition 505 Liberté station wagon—a luxurious takeoff on a longtime favorite-of-women—introduced in October to coincide with what the French company says was the "real" Statue of Liberty centennial date. Though the French delivered the statue for July 4, it wasn't assembled until late October. . . . Entering showrooms this month: the ultimate Porsche—the new 928S-4, their most expensive ($58,900) and fastest car so far!

The car everyone's talking about? The 1987 Allanté, the most luxurious Cadillac ever—designed to compete with a Mercedes 560SL

The big news in safety? The current brouhaha created by a report that may question the advisability of wearing lap belts in the back seat of a car. "Seat belts are not a panacea. Even with a belt, there's a chance of injury," explains Diane Steed, Administrator of the National Highway Traffic Safety Administration, who says that the study focused on too small or too select a group to have sweeping implications. "But you may be hurt worse without one. And many *more* people will be helped by wearing a belt." Obviously, the best solution is a backseat shoulder harness belt like the ones now available in Volvos, Saabs, some Hondas, and some '87 GMs. . . . The newest safety factor you've probably already noticed: the third brake light. Placed between car trunk and roof, it really grabs your attention when lit. Now a standard feature on every new car driven in the U.S., it lets you see a car brake farther down the road; experts hope it will eliminate nine hundred thousand rear-end collisions a year!

Rare Italian Art.

Designed in Italy by Augusto, exclusively for Fortunoff. Dramatically carved 18 karat yellow gold hoop earrings with diamonds, $1,325. Sculptured 18 karat yellow gold brooch with diamonds, $1,750. Matching ring, $800.

ARRIVA
L'ITALIA

© 1986 Fortunoff

Fortunoff, the source.

Fifth Avenue and Westbury, New York; Paramus and Wayne, New Jersey. Outside NY State (800) 223-2326. Within NY State (800) 344-3449.

"ALL OBJECTS IN A WOMAN'S LIFE—HER HOME, CAR—REFLECT HER STYLE," SAYS MARY FRANN, CO-STAR, TV'S *NEWHART* SHOW, DRIVER OF "THE SILVER STREAK" (A FORD MERKUR). "MY CAR EXPRESSES MY INDIVIDUALITY BY NOT LOOKING LIKE EVERYTHING ELSE ON THE ROAD."

Tourists to Paris usually rush to have their pictures taken in front of the Eiffel Tower, the Arc de Triomphe. Recently, however, one of the world's most expensive and "gorgeous" cars, parked in front of the Hotel Crillon, became the temporary picture-taking attraction. For one solid week (while the owner was, presumably, inside the hotel), a scarlet Ferrari Testarossa—a low, square, space-age car with dark gill-like side vents—attracted as many women as men, who posed, hand on door handle, presumably ready to jump in.

If your world isn't always perfect, Buick may have the perfect solution for you.

Buick Somerset

We don't say Buicks are perfect. But Buicks, like the personal, stylish Somerset, are very good at things that make an imperfect world a little brighter. Things like...

Power you can count on

When you're out there with everything from 18-wheelers to commuters, it's comforting to know your Buick reflects some of the latest engine technology. The power comes on when you need it and your Buick is ready to take you where you want, when you want.

A nice place to be

Somerset gets you where you're going in comfort, with rich interior, seating that adjusts to the real you, electronic digital instrumentation and state-of-the-art sound systems.

A long and happy life

As many repeat Buick buyers will affirm, the quality-tested materials and space-age assembly in each Buick earn high marks in the test of time. Add Somerset's sporty styling to Buick's traditional comfort and you have a car you can depend on to make you feel good and make people feel good about you.

Dealers who care

Buick is committed to better sales and service.

Letter Perfect Delivery

Letter Perfect Delivery is a standard procedure that's aimed at delivering both. It involves an 87-point inspection by the dealer, then a final inspection by the most important critic, you. And Buick service is always there to make sure your new Buick continues to please you.

Etcetera

We could go on and on, but to wrap it up, we'll just say this. When you buckle up and you're looking at the highway ahead, you'll feel better knowing you have Buick's commitment to reliability, durability and quality behind you.

For more information, a brochure or test drive, call 1-800-87-BUICK (1-800-872-8425).

GM

Where better really matters.

B U I C K

health

Latest warts advisory. . . new treatment for eating disorder. . . getting facts about drugs. BY MELVA WEBER

WARD OFF GENITAL WARTS

Genital warts—condyloma acuminata—are highly contagious, often extremely painful growths in the genital and anal areas. Reports indicate there may be five times as many cases of genital warts as of genital herpes.

Evidence from David H. McDaniel, M.D., of Virginia Beach, Virginia, links the wart virus, papillomavirus, to cervical cancer. Only certain strains of human papillomavirus (HPV) are known to produce the cancerous or precancerous changes of the cervix, so many women with genital warts will not develop cancer, says Dr. McDaniel; but since the risk is there, he says, "Consider using a condom for at least the first few contacts with a new sexual partner." Patients with genital warts should see that sexual partners are medically examined and treated if infected, to prevent reinfection and further transmission. Regular Pap testing is important for detection of this and other genital tract diseases.

Standard treatment of genital warts usually is by application of podophyllin or another caustic solution. Carbon dioxide laser surgery has been shown highly effective in cases that don't respond to standard treatment. Interferon treatment is still investigational. But no matter what treatment is used for genital warts, prolonged medical follow-up is important after the warts apparently have been eradicated. Some scientists suspect that the virus can lie dormant and reappear later as warts, precancer, or cancer.

Researchers now are studying why some warts disappear spontaneously. They believe wart regression is caused by cell-mediated immunity (CMI), one of the body's methods for destroying invaders. Mitchell E. Bender, M.D., of the University of Minnesota Medical School, believes wart-destroying treatments now in use, including caustics and laser surgery, work not only on the infected surface cells but assist the systemic immune reaction that results in wart regression.

LITHIUM FOR BULIMICS

A new treatment method using lithium and behavior therapy is being tested for those suffering from the binge-purge eating disorder bulimia. L. K. George Hsu, M.D., of Western Psychiatric Institute and Clinic in Pittsburgh, led a pilot study of fourteen bulimic patients with lithium carbonate. Twelve patients showed marked or moderate improvement, with bulimic episodes reduced by 75 to 100 percent, and all said they felt calmer while taking lithium. Of the two who were not helped, one woman failed to respond to the drug, the other began to improve but relapsed into anorexia nervosa and treatment was stopped.
It's still not clear, says Dr. Hsu, how the lithium treatment works in bulimia.
One possibility is an antidepressant effect that may moderate the severe mood swings some patients have. But because behavior therapy was going on at the same time in most patients, the separate effect of lithium could not be clearly established.
Patients must be carefully monitored, he warned, because serious toxic effects of lithium can develop rapidly in a patient who is vomiting and purging.
A current study, funded by the National Institute of Mental Health, will test more bulimic patients.

REVIVED BIRTHING TECHNIQUE

After decades of debate on whether women should squat (stand, sit, or kneel) during childbirth or maintain a horizontal position, a report in the *Journal of Obstetric, Gynecologic and Neonatal Nursing* has summed up results of several studies on these methods. Janis Loomis Romond, R.N., M.S., and Irene Taylor Baker, R.N., authors of the report, advocate a range of postural positions. They report studies in which one group of women (horizontal) remained recumbent in bed, while another (vertical) were allowed to stand, walk, sit, or lie in bed.
Ninety-five percent of the vertical group chose to stand, walk, or sit.
Other research showed that upright posture increased intensity of contractions and uterine activity while reducing pain, discomfort, and time of delivery.
Why don't doctors encourage squatting? According to Romond and Baker, some believe the squat-posture may interfere with medical control, cause precipitous delivery or prolapsed cord, be uncomfortable for the birth attendant, or seem embarrassing.
The report suggests squatting techniques that allow birth attendants to conduct vaginal exams and use intravenous equipment and fetal monitors.

HABIT-BREAKING HELP

It's said 85 percent of U.S. smokers would like to quit. One national program with a decade of proven results: annual American Cancer Society (ACS) "Great American Smokeout"—this year, November 20—encouraging smokers to stop for one day, a start that enables millions to quit for good. In its "adopt a smoker" plan, friends provide support for smoke-stoppers. (Info: local ACS office.) . . . Despite good reasons to abstain, many fear not smoking will lead to weight gain (not always true) or blame stress for their habit. Help comes on an audio cassette of easy-to-learn relaxation techniques to use when the urge to smoke or snack hits, from Hunter College educational psychologist Dorothy J. Susskind, Ph.D. ($11.45 from Dr. Susskind, 415 E. Fifty-second Street, NYC 10022.)

MEDICINAL NEWS IN THE MAIL

For information on drug products, there's a newsletter, "The Patient Medication Bulletin," an independent and authoritative monthly guide to recently introduced prescription medication, telling what each drug does and possible side effects, how it was assessed by the FDA, questions to ask your doctor. A section on prescription and nonprescription drugs reports generic alternatives, recalls, formulation changes, market information. Writer and editor Richard Oksas, Pharm. D., and Norman Gumpert, Pharm. D., also offer subscribers information by telephone. Subscription, $18 per year; P.O. Box 14281, Torrance CA 90503.

SKIN TAG ALERT

Skin tags—soft, small flaps of skin on the neck, shoulders, eyelids, and groin—should alert examining doctors to the possibility of polyps in the patient's colon, says the American Academy of Dermatology. In a study of patients with gastrointestinal problems, Mark Lebwohl, M.D., Mount Sinai School of Medicine, New York City, found correlations between skin tags and presence of precancerous colonic polyps on mucous bowel tissue, which should be removed to prevent cancer. Dr. Lebwohl advises patients with skin tags to have stool checks for traces of blood, which are better for detection. Skin tags are a marker, not a definitive sign of colon cancer.

SHADOW SHAKE-UP.

There's an eyeshadow shake-up.

And it started right here. With the unsurpassed texture of Max Factor's New Satin Shadow.™

They glide, where others may grab.

They blend, in shades others don't have.

So choose your most glamorous shades for this exquisite, refillable compact.

MAX FACTOR

MAKES YOUR BEAUTY COME TO LIFE

Jaclyn Smith is wearing Satin Shadow™ in 18 Karat Pink Bouquet, Blue Horizon and Indigo. Jewelry by Fred Joaillier. Dress by Jackie Rogers. ©1986 Max Factor & Co

Advertisement

ON THE NAIL

Questions and answers on nails... what to do about brittle nails... how to prevent breaking and splitting... and more.

Q I've noticed that my nails are brittle and break more easily in the Fall. Is this normal?

A *Problems with brittle, chipped or broken nails are quite common during the Fall months. Generally, from September through November the days are dry, windy and cold. And your nails, just like your skin, are affected by the harsh climate. When your nails lose their moisture they lose their resiliency and break more easily.*

To counteract dryness the specialists at Orly International recommend a 3-step regimen. First, remove polish with Orly's non-acetone Instant Nail Polish Remover. Non-acetone remover is gentler on the nail than acetone. Second, massage cuticles with Orly Cuticle Massage Moisturizing Creme to moisturize and soften cuticles. Third, brush on Orly Nail Conditioner and Hardener to condition nails and restore elasticity.

Orly has a Fall Nail Survival Kit, which includes trial sizes of Bonder Basecoat, Glosser Topcoat, Nail Conditioner and Hardener, Cuticle Massage Moisturizing Creme and a Nail Shaper, all in a vinyl case. This $10.50 value is yours for $2.95 plus 75¢, shipping & handling. Send check or money order to: Orly, Offer #V-1, P.O. Box 3607, Los Angeles, CA 91311.

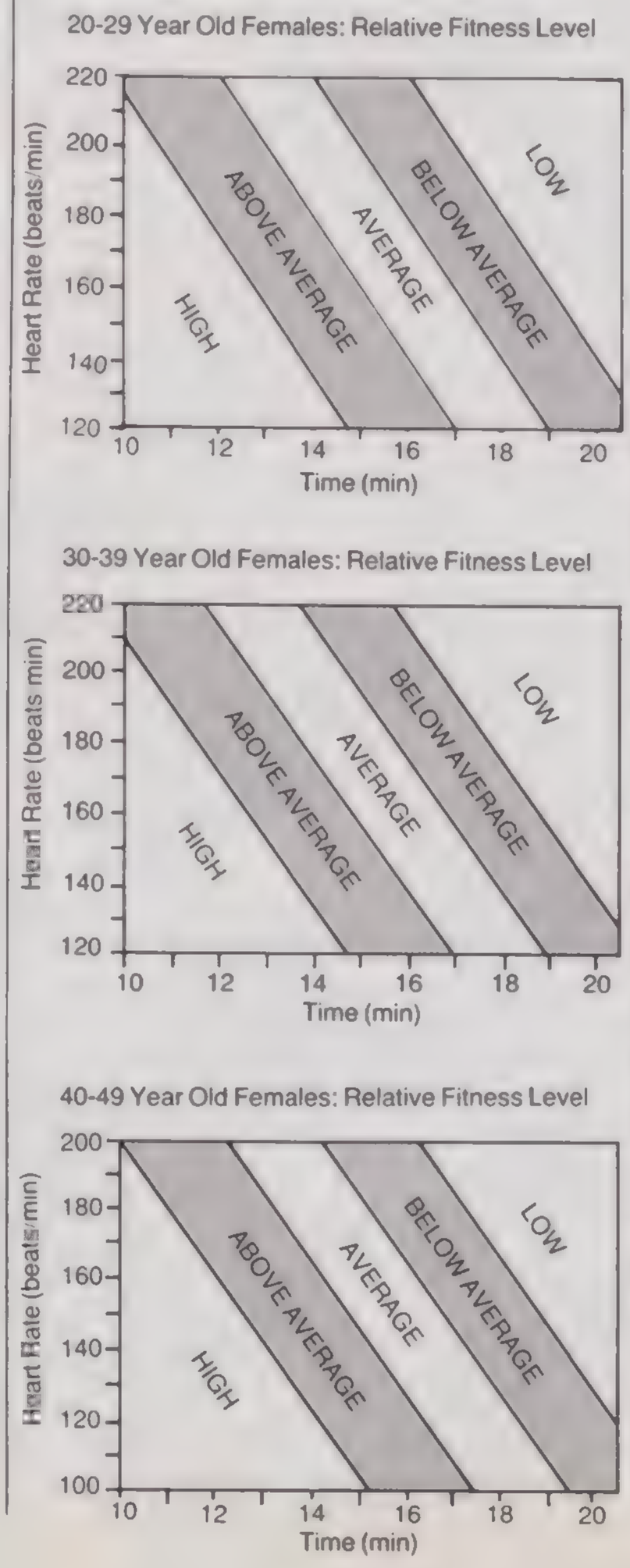
Orly nail care products have been used in salons for years. Now they are available at your favorite cosmetic counter. If you have questions about nails, or where to find Orly products, write: Valaine Hoffmann, Orly International, 9309 Deering Ave., Los Angeles, CA 91311.

Number two in a series.

SHAPE-UP NOW

Fitness measure . . . exercise caution . . . sports-bra news

■ Safe, new way to determine your cardiovascular fitness level: a test from The Rockport Walking Institute. All that's involved: timing a mile walk on a flat surface, measuring your heart rate afterwards. Time, heart rate are then "plotted" on a simple chart (examples *below*) . Check with your doctor first. For a free booklet (with charts for ages twenty to sixty plus), send a self-addressed stamped envelope to: The Rockport Walking Institute, Box 480, Marlboro, MA 01752.



BRA or NO BRA?

Though some experts recommend always wearing a bra while exercising, others feel that comfort is the best guide. "Small-breasted women may be more comfortable without a bra, while large-breasted women may want some support," says Letha Hunter, M.D., Ph.D., Emory University. "The right bra can help to prevent skin irritation, post-exercise breast soreness. Look for a well-fitting bra with wide straps, made of all cotton or a cotton blend; with a wide band to prevent the bra from riding up; a full cup for a circular range of support. Avoid metal/plastic wires, snaps."

How long after eating must you wait to exercise? Doctors recommend waiting two hours after a full meal. Digestion and exercise both tax circulation—and the heart can't easily meet both demands at once. Exercising too soon can lead to stomach cramps, muscle fatigue.
—American Heart Association's "Keeping the Beat: Exercise and Heart Health"

THE FRAGRANCE at Bloomingdale's

THIS WOMAN HAS DISCOVERED THE MOLECULE THAT HELPS REVERSE THE VISIBLE EFFECTS OF SKIN AGING.

Nothing worked. That's why bio-chemist Chantal Burnison wanted to invent her own skin treatment system. One that didn't just "plump" the skin surface momentarily with collagen or elastin. One that didn't just moisturize or cover up. But one that worked.

After years of research, she discovered Elasyn.* A molecule that actually penetrates skin cells. And a molecule no other cosmetic product contains.

Because Elasyn helps restore the cellular balance between collagen and elastin, it helps to restore the elasticity that existed before the wrinkles. As a result, skin looks and feels younger.

The Chantal Elastogenic Skin Treatment. Because it has a molecule no other product has, it can do what no other product can do.

The Chantal Elastogenic Skin Treatment.

A Division of Chantal Pharmaceutical Corporation.

Availability is extremely limited at this time. For an introductory offer allowing you to buy two vials of Chantal Elasyn Essence for only $25, check with your cosmetic expert at fine stores; Saks Fifth Avenue. Robinson's. Bullocks. And Jacobson's. Or call 1 800 453 7000 and ask for department 101.

*Patents Pending.

THE LIFE:
Hotel Manager. "It's like entertaining 400 guests at once. My agenda must accommodate both business meetings and banquets. And my appearance should suit the gracious elegance our hotel's famous for. I always reserve room in my working wardrobe for sophisticated styles from the Notebook collection. They give me that perfect polish."

THE LOOK:
Elegance without the effort. With lapels that sweep down and wrap at the waist. Padded shoulders tapering to dolman sleeves. Plus tailored touches like shoulder tucks and side pleats. All in an eye-catching dress of washable woven poly jacquard. New from this season's Notebook collection of coordinated fashions for the career woman. $49.00

Order today...Get noticed tomorrow! Credit card orders, call toll free **1-800-458-2000** (9 to 9 Mon–Fri; Sat 9 to 5. EST)

$49.00 (We pay postage and handling) Perfection assured or return for a full refund. (Offer Good Only in Continental U.S.A.)

Style #7692 Imported | Size (petite 4P-14P; misses 4-16): | Check color(s): Marigold 01 ☐ Fuchsia 02 ☐ Royal 03 ☐

☐ Check or money order enclosed. Or charge to my ☐ VISA ☐ MasterCard ☐ American Express. NCJM

Card # Exp. Date Signature

Miss/Mrs./Ms. (Please print)

Address Apt.

City State Zip

☐ Check here (or call) to receive our latest Notebook Fashion Folio.

Please mail to: **the Notebook**—Irvine, PA 16368 NODRJ-F6

the Notebook™
Gets You Noticed

PEOPLE ARE TALKING ABOUT

books

Marilyn Monroe...Pat Nixon... Balanchine's women...P.D. James ...'fifties style...great reads!

FEMINISTS PREFER BLONDS

Gloria Steinem tries to rescue Marilyn—but Monroe has the last word

By MARGO JEFFERSON

Marilyn Monroe on training to be an actress:
"I attended classes in acting, pantomime, singing, and dancing. When I found a deserted soundstage, I would recite lines I remembered from scripts to the bare walls. I felt very comfortable alone. I would take home scripts and study them all night. I went to all the studio screenings to watch what the other actresses were doing, and why one scene was exciting and another one not. I wanted to know all I could about motion pictures....

"I knew how third-rate I was. I could actually feel my lack of talent, as if it were cheap clothes I was wearing inside. But, my God, how I wanted to learn! To change, to improve! I didn't want anything else. Not men, not money, not love, but the ability to act. With the arc lights on me and the camera pointed at me, I suddenly knew myself. How clumsy, empty, uncultured I was! A sullen orphan with a goose egg for a head.

"But I would change...."

On sex and money:
"If there's only one thing in my life I was to be proud of, it's that I've never been a kept woman...men who tried to buy me with money made me sick. There were plenty of them. The fact that I turned down offers ran my price up....I didn't take their money, and they couldn't get by my front door, but I kept riding in their limousines and sitting beside them in swanky places. There was always a chance a job and not another wolf might spot you."

On men:
"My men expect so much of me, because of the image they've made of me and that I've made of myself, as a sex symbol....They expect bells to ring and whistles to whistle, and my anatomy is the same as any other woman's. I can't live up to it."

On Hollywood:
"Hollywood's a place where they'll pay you a thousand dollars for a kiss, and fifty cents for your soul. I know, because I turned down the first offer often enough and held out for the fifty cents."

I find Marilyn Monroe's words enthralling, for they make me believe I am approaching the woman behind the persona. Nearly a quarter-century after her death, we are still obsessed with her image, having absorbed more than forty books, millions of posters and photos, endless film reruns and perpetual replays, rip-offs, or reinventions of her style. ("I bequeath my blond carnality to Jayne Mansfield, Kim Novak, Brigitte Bardot, Debbie Harry, and Madonna," her will might have read; "my Little-Bo-Peep-Goes-to-Elocution-School voice to Diana Ross, my self-absorption and self-hatred to Norman Mailer, whose books I read when I was living and whose efforts to meet me I spurned..."). But we scarcely know her through her own words. The language she spoke on screen was a girlish argot (baby talk plus slang plus *faux* proper diction) that ran the gamut from comic to ecstatic. The language she speaks on the page is that of a woman with a good mind, a good heart, and an edge that could cut through the pills and alcohol, the dependence, and the voracious need to preen and ingratiate.

Marilyn (Henry Holt and Company) has a text by Gloria Steinem and photographs by George Barris. It is an expansion of the illustrated biography Monroe had begun work on with Barris just two months before her death in 1962, and it quotes liberally from both that last interview and an unfinished autobiography. For writers especially, Steinem says, "the ghost of Marilyn came to embody a particularly powerful form of hope: the rescue fantasy. Not only did we imagine a happier ending for the parable of Marilyn Monroe's life, but we also fantasized ourselves as the saviors who could have brought it about." So her *Marilyn* combines feminist analysis (who was Monroe, sociologically and psychologically? what do her tangled life and sorry death mean to us?) with feminist rescue fantasy (how might women and the women's movement have saved her?).

The first approach is the more valuable, since nearly all of the books about Monroe have been written by men. It is also the more gripping. Norma Jeane Baker was born into "Hollywood's hidden working-class world" June 1, 1926, the illegitimate daughter of a film cutter and a film-lab salesman. She never knew her father, and spent most of her youth in foster homes and an orphanage, placed there by a mother and grandmother who were themselves in and out of mental institutions. She was never able to win continuous love or support from any of the adults around her—a deprivation as indelible, for a child, as any mark of Cain. At eight she was sexually molested; at sixteen, she was married off to the boy next door by her legal guardian, who was unable or unwilling to keep her at home.

When her husband joined the Merchant Marine, Norma Jeane got a job on the assembly line of a defense plant. Her first modeling break came when an Army photographer assigned to take "morale-building shots of pretty girls" found her. She moved quickly from Army men's magazines like *Stars and Stripes* to civilian ones like *(Continued on page 236)*

Copyright © André de Dienes, from "Marilyn Mon Amour," St. Martin's Press

Double Dutch Chocolate.
A whole new way to love chocolate.

If you can imagine the taste of rich, luxurious chocolate
blended with the smoothness of fine coffee, you've just imagined
the delicious taste of new Double Dutch Chocolate.
The incredibly chocolate coffee created by
General Foods® International Coffees.

© 1986 General Foods Corp.

Celebrate the moments of your life with General Foods® International Coffees.

INTRODUCING THE "NEW AGE COLLECTION"

Saks Fifth Avenue

A Division of Seattle Pacific Industries

JAN'S SAVITT PHOTOGRAPHED BY DAVID SEIDNER

M + J SAVITT

AT STANLEY KORSHAK 940 NORTH MICHIGAN AVENUE CHICAGO

PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 232) *Laff* and *Titter*; it was in one of the latter that Howard Hughes, then head of RKO studios, noticed her, thereby prompting the competitive Twentieth Century-Fox to sign her up. Her body had taken her from the hidden world of Hollywood's working class to the highly visible world of Hollywood's working starlets. There she posed for publicity shots, signed autographs, rode on floats in pageants, had plastic surgery, took acting lessons, and sometimes turned tricks for work and petty cash, not for golddiggers' baubles. "I spent a great deal of time on my knees" was how she put it, which is about as working class as an actress gets.

The starlet evolved into a star and icon slowly. In early modeling shots she shows an uncanny and unnerving ability to look by turns like Ginger Rogers, Bette Davis, Lana Turner, and Betty Grable. In the 1950s she became herself—or, rather, that voluptuous, ethereal creature whom others would imitate and appropriate. Steinem rightly likens her to a female impersonator: she could display the shameless élan of a good one, or the shameless absurdity of a bad one. She developed a persona based on traditions that had been thought mutually exclusive: those of the luscious vamp and the imperiled child. You can trace her lineage from party girls like Clara Bow and Jean Harlow, or you can accurately place her in a line of child actors including Jackie Coogan and Dickie Moore.

How hard she worked at being frothy and ostensibly mindless! The paradox doesn't lie only in her off-camera intellectual ambition—"volumes of Shelley, Whitman, Keats, and Rilke accompanied her on the movie sets where she played the classic dumb blond," Steinem notes; it lies in the wit and skill she used to make craft and sometimes art out of what was meant as a dirty joke. Watch *Gentlemen Prefer Blondes*, as she catches the tone of artful guilelessness and parodic glee that made Anita Loos's novel a small classic. Watch *Some Like It Hot* as, denied the funniest lines, she holds her own with Tony Curtis and Jack Lemmon by playing comic straight man to their farcical women. Watch *Bus Stop*—her best movie—and see the dumb blond transmuted into a figure of quicksilver innocence and moral sweetness.

The George Barris photographs of Marilyn in the last months of her life are fascinating. In some she is a luminous creature, turning a beach towel into an Isadora Duncanesque tunic; in others she is a pretty but anxious thirty-six-year-old woman, eyes heavily made up, hair a bit oversprayed, career in crisis. The Gloria Steinem text is disappointing, at times embarrassing. It is solid when focusing closely on the facts and contradictions of Monroe's life: her populist politics, her famous husbands and lovers, her drive for self-improvement coupled with her passivity and penchant for self-abuse. But it grows bland and bloodless when drawing lessons from that life:

"Marilyn kept hoping that a relationship with a man could give her the identity she lacked. . . . This impossible search was rewarded and exaggerated by a society that encourages women to get their identity from men; and encourages men to value women for appearance, not mind or heart." We know this, and I don't say it's not worth repeating, but I do say it's not worth repeating in phrases so familiar they lull and patronize us.

Marilyn is patronized, too. "There is something especially vulnerable about big-breasted women in this world concerned with such bodies, but unconcerned with the real person within. We may envy these women a little, yet we feel protective of them, too." ". . . She literally feared aging more than death itself—not the aging of mind and spirit, which all of us might fear as the loss of our unique selves, but the wrinkling of skin and softening of muscle that changes only the external and most interchangeable part of us."

"With wit and skill, Marilyn Monroe made craft and sometimes art out of what was meant as a dirty joke"

How pathetic Marilyn looks amid lean-limbed, high-minded women who tend to pity voluptuousness, and who never fear the wrinkling of skin or the softening of muscle! But I don't recognize these women—I am not of their band, nor is any feminist I know. And I think this kind of pity is a treacherous thing: it aims for clear-eyed compassion and settles for dulcet condescension.

In a syrupy last chapter Steinem envisions the "lost possibilities" of Monroe: the "student, lawyer, teacher, artist, mother, grandmother, defender of animals, rancher, homemaker, sportswoman" she might have become. "If acting had become an expression of that real self, not an escape from it," she concludes, "one can also imagine the whole woman who was both Norma Jeane and Marilyn becoming a serious actress and wise comedienne." But she *did* become a wise comedienne. And she understood tragedy well enough to write her own epitaph, with an awful blend of self-pity and self-knowledge: "Yes, there was something special about me, and I knew what it was. I was the kind of girl they found dead in a hall bedroom with an empty bottle of sleeping pills in her hand."

ALABAMA
Birmingham **Bromberg & Company**
Birmingham **Feeny's Jewelers**
ARIZONA
Phoenix **J. Duffy Fine Jewelers**
CALIFORNIA
Palo Alto **Thomas Broadwin, Ltd.**
Santa Monica **Bubar's Jewelers**
San Mateo **Steiner Jewelry**
COLORADO
Denver **Cherry Creek Jewelers**
Denver **Hyde Park Jewelers**
CONNECTICUT
Ridgefield & Danbury **Creative Jewelers**
Fairfield **Lafayette Jewelers**
DISTRICT OF COLUMBIA
Washington **Continental Jewelers**
Washington **Diener Jewelers, Ltd.**
Washington **Edward Ayre, Inc.**
FLORIDA
Palm Beach **Greenleaf & Crosby**
Pensacola **Albert Klein Jewelers**
Coral Gables **Snow Jewelers**
Clearwater **Trickel's Jewelers**
GEORGIA
Marietta **Evan's Jewelers & Diamond Outlet**
Vidalia **Wood Jewelry**
ILLINOIS
Berwyn **James & Williams Jewelers**
Peoria **Lloyd Jewelers**
Champaign **Martin's**
Naperville **Toenniges Jewelers, Inc.**
KENTUCKY
Louisville **W.G. Buschemeyer & Sons**
Lexington **Farmer's Jewelry**
Louisville **Merkley-Kendrick Jewelers**
LOUISIANA
Metairie **Don Boudreaux Fine Jewelers**
Baton Rouge **Gonzalez Fine Jewelers**
Baton Rouge **James Laird Jewelers**
MARYLAND
Baltimore **Dahne & Weinstein Jewelers**
Bethesda **Chris Kourkoulakos Jewelers**
Wheaton **Zell Jewelers**
MASSACHUSETTS
Boston **Barry & Epstein & Sons, Inc.**
Boston **De Prisco Jewelers**
MICHIGAN
Troy **Alexander J. Bongiorno**
East Grand Rapids **Christopher Gerard Jewelers**
Warren **Hoffman Jewelers**
MINNESOTA
Minneapolis **Badiner Jewelers**
MISSISSIPPI
Clarksdale **Rita's Jewelers**
NEBRASKA
Omaha **Caniglia Jewelers**
NEW JERSEY
Westfield **Michael Kohn, Inc.**
Princeton **Lavake Jewelers**
East Brunswick **Plum Jewelers**
NEW MEXICO
Albuquerque **Beauchamp & Company**
Albuquerque **Butterfield Jewelers**
Albuquerque **Judd Jewelers**
NEW YORK
Carle Place **Michael Delmonte, Inc.**
Bay Shore **Ferrara Jewelers**
Pittsford **Forsythe Jewelers**
Yonkers **Gold Emporium**
NORTH CAROLINA
Pinehurst **Fiskin & Fiskin**
OHIO
Columbus **Argo & Lehne Jewelers**
Dublin **David Baker Creative Works**
Cleveland **H.W. Beattie & Sons**
Akron **Block Brothers Jewelers**
Columbus **The Diamond Exchange, Inc.**
Parma Heights **The Goldsmith Shop**
Mansfield **Haring's Jewelry**
Youngstown **Jerry Lee's Quality Jewelers**
Pepper Pike **Schreibman Jewelers**
PENNSYLVANIA
Allentown **Appel-Jeweler, Inc.**
Philadelphia **Ada Frank Jewelers**
Pittsburgh **Hardy & Hayes**
Philadelphia **House of Milner**
State College **Moyer Jewelers**
TEXAS
Dallas **Ben Morris Jewelry**
Fort Worth **Cara Creations**
Fort Worth **Mary Haltom, Jeweler**
Corpus Christi **Robert's Jewelry**
Houston **Earle Rosenblum Jewelry**
San Antonio **Rosenstein's Jewels**
San Marcos **Varner Jewelers**
UTAH
Salt Lake City **O.C. Tanner Jewelers**
VIRGINIA
Norfolk **Spertner Jewelers**
WISCONSIN
Milwaukee **Carol Janet Inc.**
Green Bay **Diamond & Gold, Ltd.**
Milwaukee **Schmitter-Burg Company**

Mastoloni Cultured Pearls

Discover the beauty of Mastoloni Cultured Pearls

Unforgettable

Hardy&Hayes
Jewelers Since 1887

ONE OXFORD CENTRE
PITTSBURGH, PA
HARDY & HAYES CHARGE

Marcus
Jewelers Since 1926

GARDEN STATE PLAZA, PARAMUS PARK
RIDGEWOOD, RIVERSIDE SQUARE, CHERRY HILL MALL
MARCUS CHARGE

AMERICAN EXPRESS AND ALL MAJOR CREDIT CARDS ACCEPTED

Deep Float: The Nixons with some Navy pals

A FAMILY ROMANCE

Pat Nixon stands by her man; Julie Eisenhower stands by her mom

By GAIL LUMET BUCKLEY

"Happy the husband of a good wife, twice-lengthened are his days," says the *Book of Sirach*. Though Richard Nixon's relationship with happiness is debatable, his political days have certainly been "twice-lengthened." But *Pat Nixon: The Untold Story* (Simon and Schuster), by her daughter Julie Nixon Eisenhower, reveals that Pat (undeniably the Good Wife and Perfect Mother) has barely been on speaking terms with happiness. Indeed, she makes a poignant—if not quasi-tragic—heroine of this long family apologia. (While *Pat Nixon* pretends to be a biography, it is really an extended justification of Richard Nixon's career—but more of that later.)

Heroic Pat is, in the grand American tradition—full of frontier spirit, country and western sentiment, and old-fashioned soap-opera virtues. Pat's life is the perfect paraphrase of a favorite radio drama of my childhood: "Can a poor girl from a mining town in the West find happiness as the wife of the thirty-seventh President of the United States?" In a word, the answer is "No." Pat's "sadness" is, in fact, a dominant theme of the book. "Life was sort of sad, so I tried to cheer everybody up," she said of her early life.

Thelma Ryan Nixon (Pat always hated "Thelma": she was "Babe" in the family, "Buddy" at school, and self-christened "Patricia" as a young woman) was born March 16, 1912, in a miner's shack in the mountains of eastern Nevada. She moved as a baby—with her parents, two older brothers, and older half-sister—to the tiny Southern California farming community of Artesia. Her Irish-American, lapsed-Catholic father, Will Ryan—ex-sailor and ex-miner turned truck-farmer—was a periodic drunk. Her German-born mother, Kate, who made the children keep her nationality a secret during World War I, was to die young of liver cancer. It was a hard-work, just-making-ends-meet existence: the farm had no electricity and no running water. Other than at harvest time, Will Ryan's only helpers were his wife and children.

With her mother's death, thirteen-year-old Pat took charge of the family—becoming a town legend in the process. The girl who did everything: from farm chores (in addition to heavy-duty laundry and cooking huge amounts of food for the harvest help—which permanently affected her appetite), to making excellent grades and starring in school plays. (She studied while ironing her brothers' shirts.) True to form, at the end of the school year, Pat chose to go alone to the annual mother-daughter banquet. It was only one of the many "saddest" nights of her life.

Life remained a litany of hard work and sacrifice. College was postponed: Will Ryan was dying of TB. This time, it was sterilizing her father's dishes in the overpowering disinfectant that further weakened her appetite. (Throughout her life Pat has appeared semi-anorexic. She would "forget" or be "unable" to eat. In the White House both Nixons seemed to subsist on cottage cheese.) In order to help pay for her father's hospitalization, Pat held a dual bank job—janitor in the morning, and bookkeeper in the afternoon. Later, in New York with Will's nun sister, who worked in a TB hospital, Pat wrote to her brother that she would like to spend her life helping "afflicted unfortunates."

But New York also offered two uncharacteristic roads not taken. A handsome young doctor proposed marriage. Pat refused him, sensibly enough at the time, because she felt she had "not lived yet." She was also "discovered" by a Paramount talent scout and offered a one-picture contract, but the movies were too "risky" for pretty but level-headed Pat. She may have had no regrets, but the reader certainly has.

Back home in California, Pat Ryan entered USC and took up life where she had left off. A professor told a reporter (in 1950): "...if you went to the cafeteria there was Pat Nixon at the serving counter...if you went to the library there was Pat Nixon checking out books... that evening there was Pat Nixon working on some student research program...." Pat deserved better than life would bring her. Fatefully, it brought her a teaching job in Whittier, California, and marriage to Dick. (He wrote a revelatory prenuptial letter to Pat: "From the first days I knew you, you were destined to be a great lady.... And now, dear heart, I want to work with you towards the destiny you are bound to fulfill....It is our job to go forth together and accomplish great ends and we shall do it too.")

With marriage, and with well over three hundred pages left in the book, Pat's story takes a backseat. The reader is now presented with a blow-by-blow description (from Alger Hiss, through "Tricky Dick," through "Checkers," to Watergate) of Richard Nixon versus the Media and the Democrats. Pat, however, remains true to form. Even as First Lady she did her own laundry and refused staff (including a hairdresser) on most trips. Although she redecorated the Oval Office in the California state colors, in her own bedroom she slept her entire White House life with Jacqueline Kennedy's wallpaper and Lady Bird Johnson's curtains and bedcover. There *is* one touching moment of rare, Cinderella-like self-indulgence when Julie comes upon Pat dancing alone in the family quarters' darkened second floor hall to the strains of music from the Grand Foyer below, where State Dinner guests are lingering.

Pat called Watergate "the only crisis that ever got me down." She felt she would never live to see its "vindication." While daughter Julie's book is clearly an attempt to do just that—a gift for Good Mother Pat—it also seems a stab at understanding a rather perplexing family melodrama. "The Richard Nixon on tapes was not the Richard Nixon the family saw," Julie insists. Being a Nixon daughter could not have been easy. ("I hate your father" was a commonplace growing-up taunt.) The Nixons were actually the ultimate nuclear family. Huddled together in the safety of the family unit (with a few extended nuclear friends like Charles "Bebe" Rebozo and Rose Mary Woods), everything outside is dark, dangerous, and evil. Inside, all is goodness and light—but curiously uncommunicative. The Nixons never "sat down as a family to talk about *(Continued on page 240)*

Simon and Schuster

Gail Lumet Buckley *is the author of "The Hornes: An American Family" (Knopf).*

Concentrated for Strength

Fresh Start

There's more to life than laundry.

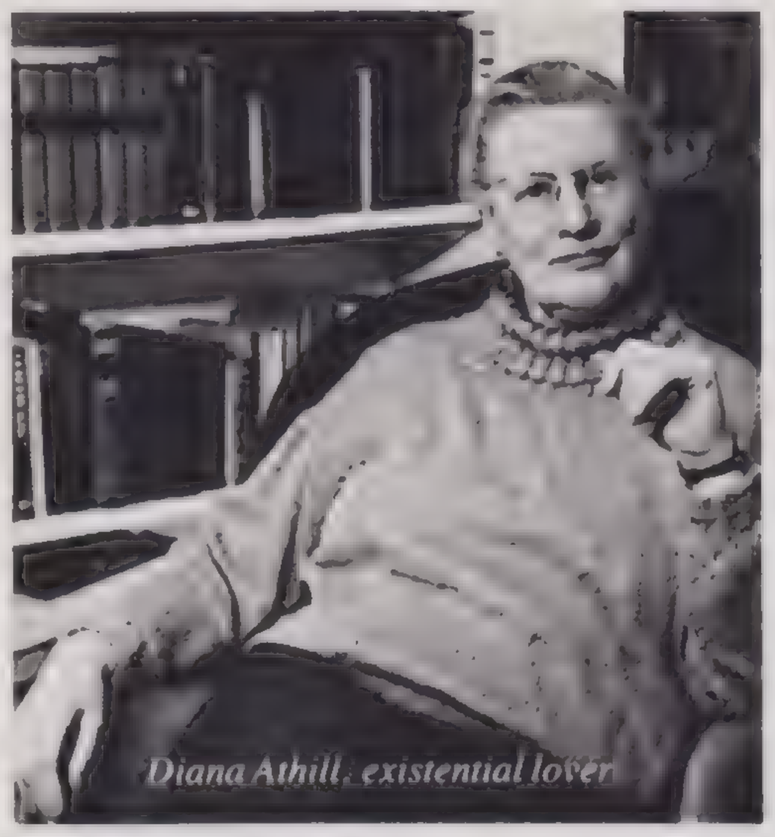
And thanks to concentrated Fresh Start, you can concentrate on enjoying life more. Because you can concentrate Fresh Start laundry detergent to get more stains out of more fabrics than the leading powder. Now doesn't that take a load off your mind?

PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 238) Watergate," Julie confesses ruefully. She is finally forced to admit "...even my father's supporters would have difficulty endorsing as a standard for future Presidents some of the measures taken by the wartime Nixon Administration...."

But Pat stands by her man. For Good Wife Pat, it was Them against Us: "Here he is trying to settle a war and all this stuff is going on." (If it had been up to Pat the tapes would have been destroyed.) Eventually she came to believe that Watergate was, at least in part, an international conspiracy—complete with "double agents," "the CIA," and "Howard Hughes." (Nixon laid the blame for Watergate squarely at the feet of Martha Mitchell. If John Mitchell had not been so preoccupied with his wife's condition, something as "stupid and nonproductive" as Watergate never would have occurred.) But even Pat was not prepared for Gerald Ford's Presidential Pardon: a pardon meant possible "guilt." Pat called it the "saddest day" of her life.

Five years after Watergate, exiled at San Clemente, Pat reluctantly agreed to sit for her official White House portrait. She found the result, by Henriette Wyeth Hurd, to be "artistically beautiful." But she didn't like the artist's rendering of her *mouth*—"it makes me look too sad," she said. Poor Pat.



Diana Athill, existential lover

LOVE IN VAIN

To call a memoir—for that matter, any book, novel, or play—an existentialist drama is to risk condemning it to a small circle of depressed readers. But not since my teenage love affair with *No Exit* has any work filled me with the ineluctable loneliness of life as did Diana Athill's extraordinary *After a Funeral* (Ticknor & Fields).

The title gives the story away: Athill, a writer and editor for a British publishing company, befriends an exiled Egyptian writer, whose work she has much admired. Though she is older than he, in love with another man, she is electrified by this unusual fellow, whom she now refers to, pseudonymously, as "Didi." He tells the most wonderful stories, he embraces all of experience; the problem, as she soon discovers, is that he drinks and avoids work, gambles and deceives with equal drive. Broke, he moves in with her; their relationship builds and stumbles and falls; they make love once; they squabble; they come to know each other so well that nothing—no resolve, no bitterness—can drive them apart.

Didi, trying everything to alienate Athill, writes horrible and untrue entries about her in his journals, which he leaves out for her to read. But Athill has her own agenda: knowing of the neglect he suffered as a child, she meets Didi not just with anger, but with steadfastness. Childless herself, she will be the mother he never had.

In a perfect world, or in a fairy tale, her acceptance of him—and his manic-depressiveness—would save him. Instead, the image of himself that she reflects back to him is too truthful for him to bear; he looks to quick affairs, to liquor and to drugs, to find an image of himself that is *not* honest. The tragedy is that he is too smart to live on lies.

When Athill goes away for a short Christmas holiday, Didi overdoses on sleeping pills and whiskey. It took ten days for him to die, and it has taken Athill almost twenty years to put together—with the help of Didi's diaries—this memory of a man, a relationship, and a victim of child abuse.

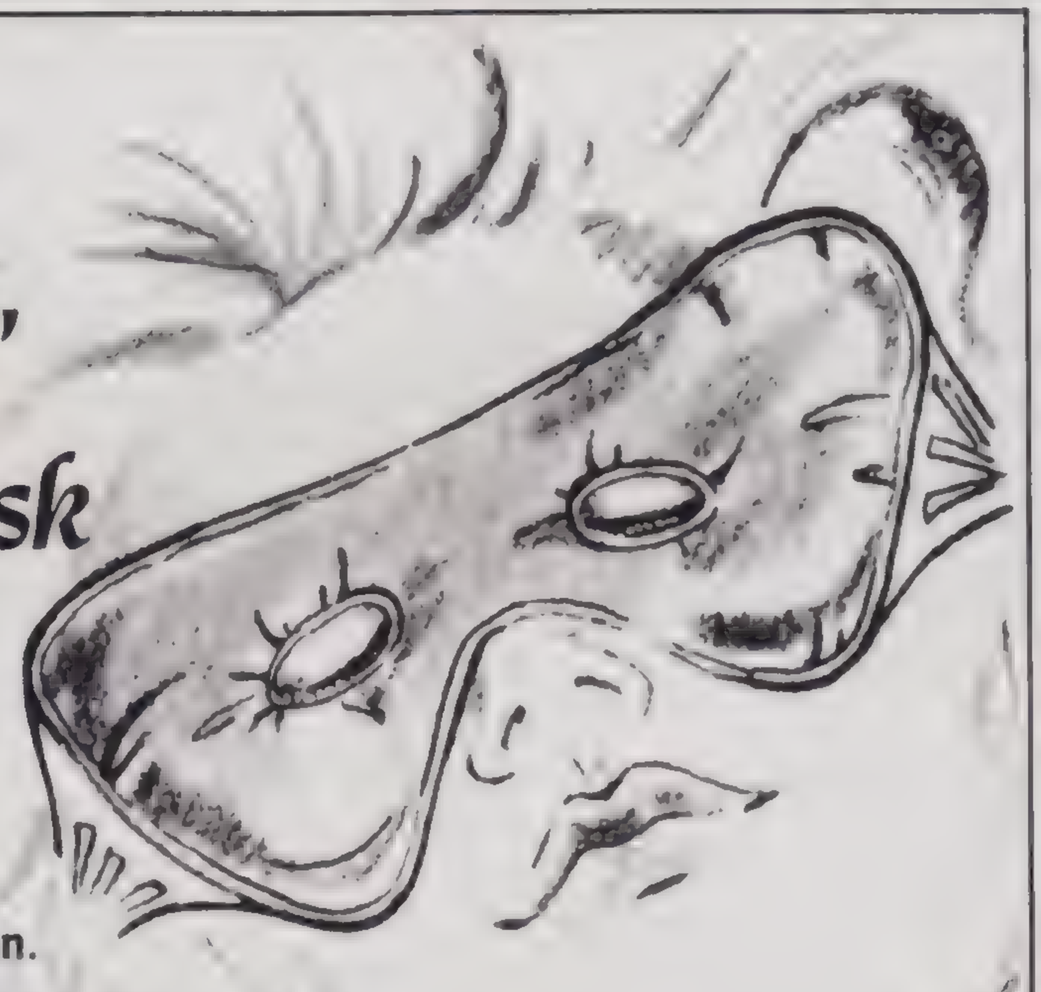
For, as Athill makes clear in her chilling last sentence—"This record has been written for him, and for people who are going to have children"—child abuse is what *After a Funeral* is about. It is a testament to the wisdom of psychoanalyst Alice Miller's observation that parental narcissism can devastate a child (and the adult that child becomes) as completely as physically brutal abuse. It is also a book that gives a new dimension to honesty, a new comprehension to love. —SUSAN BOLOTIN

PRODIGIES Я US

A prodigy is a young specialist, a hero of those astounding stories one hears: a child barely out of diapers who composes music, plays championship chess, or speaks five languages. But, as developmental psychologist David Henry Feldman makes clear in *Nature's Gambit* (Basic Books), a prodigy is not a genius: no child has ever transformed his field of knowledge in a fundamental, irreversible way. In the case of Mozart, for example, the genius grew out of the prodigy: a master during his youth, an oddity for court display, Mozart earned the label of genius only as his work matured—and became his.

Feldman finds this distinction essential. In contrast to *(Continued on page 242)*

MICHEL MOLINARE



Aqua-Pac, the youth mask from Europe.

Now reduce eye puffiness, ease headaches and tension.

When chilled, the Aqua-Pac youth mask miraculously chases away the fatigued look and eye puffiness that age you. It also soothes tired eyes, headaches and "morning-after" miseries.

When warmed, Aqua-Pac helps relieve clogged sinuses, colds and allergies.

Aqua-Pac is made of soft vinyl filled with a special cryogenic gel and has eyeholes so that you can see while wearing it.

The European
AQUA-PAC
By Elfin Cosmetics, Boca Raton, FL 33431.
Makers of Elfin Nail Polish Corrector and BU-TO depilatory.

At fine cosmetic counters. For mail order or name of store near you, call toll-free:
(800) 327-0172. In Florida: (305) 368-7997. Also available in Canada. Dept. 7

"I'm wearing absolutely nothing on my eyes.
Nothing but Almay color.
And Almay's nothing is really something.

Eyeshadow trios.
Eyeliners from smokey to bright. Extra rich mascaras.

All hypo-allergenic, fragrance free.

Almay.
Everything you want.
And nothing you don't."

ALMAY®
HYPO-ALLERGENIC

© 1986 ALMAY

PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 240) psychologists wedded to the obsessively rational, statistical notion of IQ (who tend to view genius, prodigy, and slow-learner alike on a crude, quantitative scale), he believes that coincidence plays an enormous part in the development of prodigy. A child with a great desire to learn must encounter a field in which he displays interest and talent; this exposure must be enhanced by recognition and support, available master teachers and special schools (and the money to pay for them). A child must also be drawn to a subject at a particular moment in history: an Einstein born in Galileo's time may have had no effect on our knowledge of the physical world. Prodigies, in short, do not spring up at random, as the IQ-believers would have us think. The appearance of a prodigy is linked to culture, environment, history, emotional makeup, economics, even evolution. The slightest discouragement can snuff out young talent; the prodigy mirrors what society nurtures, what it values.

Feldman illustrates his ideas with stories from the lives of contemporary prodigies—six boys who excel in music, chess, writing, or mathematics. Through them, Feldman lets us see how nature places seeds of possibility, and how through a process as complicated as the human mind itself, some of those seeds will be given an opportunity (not a guarantee) to grow and flower. —DAVID DeNICOLO

P.D. JAMES'S HOLY SINNERS

"The bodies were discovered at eight forty-five on the morning of Wednesday 18 September by Miss Emily Wharton, a sixty-five-year-old spinster of the Parish of St. Matthew's in Paddington, London, and Darren Wilkes, aged ten, of no particular parish as far as he knew or cared." In *A Taste for Death* (Knopf), P. D. James has returned to chillers, for which—after *Innocent Blood*, a novel marred by the very cleverness that gives distinction to its author's mystery fiction—thank heaven. Her prose is as lean and muscular as ever; her eye for architecture undimmed (one of the murderees lives in a house designed by Sir John Soane); and Adam Dalgliesh, poet and detective, remains the most sad and saturnine of men. Miss James doesn't attempt to stretch the boundaries of her genre, but she brings enormous weight and high seriousness to everything that happens within them.

Sir Paul Berowne, M.P. and potential P.M., has been found with his throat slit in the vestry of St. Matthew's, a Romanesque basilica on the banks of a sluggish canal. A tramp named Harry Mack, who often sleeps in the church porch, is with him, almost decapitated. Is this murder/suicide or murder twice over? Why did Sir Paul spend two nights in the vestry of a rundown church in a run-down parish?

Sir Paul's clay, which is fine indeed, has a streak of mud in it. An intellectual and an esthete, he is also a voluptuary. Five months after his wife died in the car he was driving, he married his late brother's fiancée, having previously acquired his title. She is unimaginative, unfaithful, and thoroughly duplicitous, but she is Circe, too.

Proximity to Sir Paul can be fatal as well. Didn't the nurse who took care of his ailing mother kill herself? And didn't his young and pretty houseworker drown outside the restaurant in which his wife and her lover were dining? But perhaps, like many sinners, he is a holy man. The vicar of St. Matthew's thinks he saw the stigmata on Sir Paul's hands.

What a buildup, what a letdown: the ending of *A Taste for Death* is in no way commensurate with its majestic beginning, and Sir Paul's death turns out to be less a tumble out of heaven than a slip into a ditch. Never mind. P.D. James's near-misses are more rewarding than most writers' bull's-eyes. —MARY CANTWELL

DANCING WITH MRS. B.

By the time twenty-one-year-old Vera Zorina (née Eva Brigitta Hartwig) married George Balanchine, with whom she's prancing, *above*, on Christmas Eve 1938, she was a full-fledged ballerina and a veteran of the European avant-garde. In *Zorina* (Farrar, Straus & Giroux), her somewhat gilded though engrossing memoir, she recalls convoluted love affairs, the illusionary world of Diaghilev's Ballets Russes, and the vagaries of Hollywood's star system, while, best of all, tenderly chronicling Balanchine's flowering genius. —L.F.

b.b.collections

by barbara barbara

AVAILABLE AT:

ALABAMA
A TOUCH OF CLASS, Wetumpka
RICH'S*

ALASKA
CYNDE'S BOUTIQUE, Fairbanks
NORDSTROM*

ARIZONA
DILLARDS*

CALIFORNIA
ADDIE RAYMOND, Campbell & Cupertino
ALISHA'S FASHION BOUTIQUE, Los Gatos
AMES, Los Angeles
THE BROADWAY*
BULLOCK'S, Los Angeles*
EMPORIUM-CAPWELL, San Francisco*
HEAVEN ON EARTH, Fresno
HELFT, So. California
LIVINGSTON'S, San Francisco
NORDSTROM*
ROBINSON'S, Los Angeles*
TAMARA'S, So. California*
T. EDWARDS*
TRUDY'S, Campbell
WINDSOR FASHIONS, So. California

COLORADO
RAGS N RICHES, Colorado Springs

FLORIDA
APROPOS, Tampa
AUGUST MAX*
BURDINES*
JARROD S*
MAAS BROTHERS*
TIKI, Miami
ZAYAS, Hialeah

GEORGIA
AUGUST MAX*
BILLI'S, Roswell
NORMAN'S, Atlanta
RICH'S*

HAWAII
ETHEL'S DRESS SHOPPE, Honolulu

IDAHO
NEW GENERATION, Boise

ILLINOIS
AUGUST MAX*
PADDOR'S*
T. EDWARDS*

INDIANA
LAZARUS*

KENTUCKY
LAZARUS*

LOUISIANA
GOUDCHAUX, Baton Rouge*
JOHN AND JERREES, Lake Charles
MAISON BLANCHE, New Orleans/Metarie
VILLAGE LADY, Metarie

MASSACHUSETTS
AUGUST MAX*
FILENE'S*

MICHIGAN
ALVIN'S*
GANTOS*
HUDSONS*
SCOTT GREGORY, Southfield

MINNESOTA
DAYTONS, Minneapolis*

NEVADA
DEON'S, Las Vegas
DILLARDS*

NEW JERSEY
LOOOIES, Margate & Pleasantville
MACY'S*
STERNS*

NEW YORK
MACY'S*
STERNS*
T. EDWARDS*

NORTH CAROLINA
GREAT EXPECTATIONS, Asheville & Durham
LA VOGUE BY SEIFERTS*

OHIO
GEIGER THOMAS, Dublin
LAZARUS*
LOTA KELLY, Cleveland
T. EDWARDS*

OREGON
DEE CEE'S GARBOGE, Beaverton
NORDSTROM*

PENNSYLVANIA
STERNS*

SOUTH CAROLINA
ELIZABETH MANSFIELD, Charleston

TENNESSEE
LA CHALET, Chattanooga

TEXAS
AUGUST MAX*
COLBERTS, Dallas
FROST BROS.*
JOSKE S*
MARGO'S OF TEXAS*
SKIBELL'S, Lubbock

VIRGINIA
LA VOGUE BY SEIFERTS*

WASHINGTON
LA CROISETTE, Bellevue
NORDSTROM*

WASHINGTON D.C.
LA VOGUE BY SEIFERTS

*Selected Stores

b.b.collections
by barbara barbara
AVAILABLE AT
Burdines

bloomingdale's

parfum
Privilège

In limited supply. But enough for the fortunate few.

© 1986 Parfums Privilège

Drenched in it.
Surfacing to the throat in opalescent swirls of pearls up to a sea of blue topaz.
Diamonds sparkle like sun on water.
Splash it on.
Pearls, diamonds, 18 karat gold, platinum & mother of pearl.
LaViano
JEWELERS
Since 1945
175 Westwood Avenue,
Westwood, New Jersey
(201) 664-0616
All jewelry subject to prior

COLLECTION INTERNATIONALE

So patriotic.
Red, white & blue.
A seduction of sparkles.
Skyrockets of colours.
Rubies, sapphires,
diamonds, 18 karat gold,
platinum.
(And for the wearing of the
green, emeralds.)

LaViano
JEWELERS
Since 1943

175 Westwood Avenue,
Westwood, New Jersey
(201) 664-0616

COLLECTION INTERNATIONALE

White light on black night.
Like caviar on ice.
Prismatic fire of crystal
against onyx, counterpoint
diamonds, plays of platinum.
White & yellow gold,
hand cut crystal, hand
carved onyx.

LaViano
JEWELERS
Since 1563

175 Westwood Avenue,
Westwood, New Jersey
(201) 664-0616

© Dean Morgan Comm[illegible]tions
Photography: S[illegible]KI
Printed in Canada

Style featured #7859 Limelight Division of Impo International, Santa Maria, California 93456

PERMA SOFT

Vive le curl

Lively curl, healthy perm.
Yours to keep with the Perma Soft
Shampoo and Conditioner system.
Perma Soft has special moisturizers
that protect processed hair.
From dryness. From brittleness.
From breakage. So you get a healthier
perm. With no frizz. No droop.
Just soft curls, C'est magnifique!

Softens permed hair without relaxing the curl.

© 1986 Lamaur Inc.

PERMA SOFT SHAMPOO, CONDITIONER,
MOUSSE AND HAIR SPRAY.

PEOPLE ARE TALKING ABOUT BOOKS

DANILOVA'S RITE OF SPRING

When Alexandra Danilova was a prima ballerina in the Ballets Russes, Diaghilev was impresario; Chanel, costume designer; and George Balanchine, her lover and mentor. Now in her eighties, Choura, as she is known, still teaches at the School of American Ballet in New York City; here she remembers being young, and very impressionable.

In 1920, when he was sixteen, George asked and was granted permission to choreograph something for our annual school performance. So, to a piece of music by Anton Rubenstein, he made a pas de deux called "La Nuit," which he danced with Olga Mungalova. It was what would today be called "a sexy number." The boy conquered the girl: he lifted her in arabesque and held her with a straight arm overhead, then carried her off into the wings—so, she was *his*! This was the first time we had ever seen a one-arm lift in arabesque, which is now almost commonplace. But the effect that pas de deux had on me was more than the surprise at seeing new steps. It awakened something in me as a woman. Until then, all my boyfriends at the school had been just friends—I had never felt the need for anything more. And then suddenly I thought, there is something else. . . .

A BARBIE IN EVERY POT

A nice decade to visit, but you wouldn't want to live there: 1954–1964, ten years of binge shopping chronicled by Thomas Hine in *Populuxe* (Alfred A. Knopf). Looking back, Hine remembers a two-tone spaceship in every carport; we were tottering on stiletto heels and dipping our chips on boomerang coffee tables. Some years were "far more turquoise than others." The stuff of cartoons, it all seems now, but Hine does his best to play it straight. On fashion: Pointed-toe shoes "came in shortly after the tailfin really took off and stayed in style until about the time the fin receded back into the car." On the Cold War: "The Bomb's brilliant glow," claimed a housewife's testimonial in a 1954 ad, "reminds me of the brilliant gleam Beacon Wax gives to floors." And, neatly summing up the zeitgeist: "As with most of Populuxe, Barbie seemed only to be a product, but she turned out to be a way of life." —S.D.

STRANGERS IN THE NIGHTMARE

In Janet Hobhouse's new novel, *November* (Vintage)—her last was *Dancing in the Dark*, a very knowing *Bright Lights, Big City* for grown-ups—a forty-year-old man named Zach is entertaining a spiritual crisis. Recently divorced, half-heartedly debauched ("he. . . had driven himself to the edge of experiment with six women and a haircut"), he travels to London, not to find but to lose himself: "He no longer," he realizes during an in-flight rumination, "wished to be unique."

What he finds is a woman, Anne, who his marzipan-smug brother Michael thinks is totally inappropriate: "A walking disaster, alcoholic, manic-depressive, accident-prone, kleptomaniac, just what you need right now."

What Hobhouse loses is her cynical edge: "Having her, he could hold them all. Loving her was the key to these loves regained. Novelty had led him to the place where nothing changes—the Don Juan's boast: loving a thousand, I am the soul of fidelity. High, sleepless, idle in London, he felt in possession once more of all he'd ever lost: Those you've loved you always love."

Apart from these flights of lyrical psychology, *November* is astringent, if aphoristic, bristling with sharp comments on the expatriate life in London, bohemians in New York—all the status detail Tom Wolfe used to ignite his best journalism. —TRACY YOUNG

Copyright © 1986 by Alexandra Danilova, from Choura, to be published this month by Alfred A. Knopf

the finest 2 ply lambs wool from Britain.

the classic V-neck blazer cardigan

. . . its richness, an elegance that never loses its appeal.

Handmade of the finest 2 ply lambs wool by English craftpeople who have an inheritance for the value of quality.

So easy to care for . . . a comfort to enjoy.

Order direct $80.00 and *save $45.00* from the regular retail price.

In white, red, navy, camel.

Bust size 34 to 44. Goldtone buttons.

We **GUARANTEE** the quality, value, fit or your money back.

Classics On U Direct Merchants
P.O. Box L, Blaine WA 98230
Enclose $80.00 plus $3.00 handling.

Quantity	Colour	Size	Cost

Total cost $ _____
Plus $3.00 handling each $ _____
TOTAL $ _____

Credit Card holders call orderline collect (604) 988-5454, 9 am to 5 pm Pacific Western time Monday-Friday.

Name _____
Address _____
_____ City _____
State _____ Zip _____
☐ Cheque or money order enclosed
☐ Visa ☐ MasterCard
Card No. _____
Expiry Date _____
Signature _____
Please allow 3 weeks for delivery.

Available at

BONWIT TELLER	
FROST BROTHERS	
MONTALDO'S	
COHOES SPECIALTY STORE	
BOUDOIR	Scottsdale, AZ
CAREN'S	Little Rock, AR
BOUTIQUE DAINTIES	Encinitas, CA
DANA DORSETT	Rolling Hills Estate, CA
DRESSY DRAWERS	Malibu, CA
FRED SEGAL UNDERCOVER	Santa Monica, CA
IMPULSE	Los Angeles, CA
JEAN RENE	San Francisco, CA
LA BONNETERIE	Oakland, CA
LISA NORMAN	Santa Monica, CA
MIMA'S LINGERIE	Newport Beach, CA
CHRISTINA'S	Boulder, CO
SATIN & LACE	Washington, DC
BAGATELLE	Wilmington, DE
JEANNE'S OF DELRAY	Delray Beach, FL
PAMPERED LADY	Miami, FL
SIROTEX CORSET CORNER	Coral Gables, FL
SUSAN SHOVERS, INC.	Evansville, IN
LULU'S LINGERIE	Birmingham, MI
CHRISTEL'S	Omaha, NE
DUSTY ROSE	Fort Lee, NJ
HAUTE COUTURE INTIME	Santa Fe, NM
AFTER DARK	Huntington, NY
DUSTY ROSE	New City, NY
DI PIERRE	New York, NY
HUGUETTE	New York, NY
JOOVAY	New York, NY
LA DRAWERS	Port Jefferson, NY
LINGERIE FANTASTIQUE	Roslyn Heights, NY
MISS PAULINE	Brooklyn, NY
NAUGHTY NIGHTY	Bayside, NY
PERESS OF MADISON AVENUE	New York, NY
ROBERTA LINGERIE	New York, NY
SATIN & LACE	Locust Valley, NY
SIMPLY GORGEOUS LINGERIE	Commack, NY
B. TAYLOR	Asheville, NC
DESIGNER LINGERIE	Winston, NC
ELYNS, INC.	Greensboro, NC
E. MARTINI, INC.	Charlotte, NC
TNARUS FINE LINGERIE	Greensboro, NC
ROTHCHILDS	Oklahoma City, OK
BUNNY'S PETTICOAT	North Wales, PA
INTIMA	Philadelphia, PA
LACE	Hato Ray, PR
EXOTICA	Bamberg, SC
B.J.'S	Houston, TX
BINNS FASHION SHOP	Williamsburg, VA
DELL'S BRA BOUTIQUE	Fairfax, VA
SATINS & LACE	Virginia Beach, VA
SLIGHTLY LACED	Alexandria, VA
ANN MARIE LINGERIE	Seattle, WA
SUSAN BARRY ROTHMAN	Seattle, WA

SLIP INTO SOMETHING IRRESISTIBLE... LEJABY

From the seamless comfort of Azalée to the floral lace allure of new Glycine, Lejaby brings you a wardrobe of high-fashion bras. Each designed to meet your every need...suit your every mood. Direct from France to you.

BERGDORF GOODMAN

Vivacious or romantic, natural or sophisticated...

lejaby

lets you be yourself.

For further information, please write
Lejaby, Dept VII, 183 Madison Avenue, New York, NY 10016

"I'm serious about my skin. So is René Guinot, the most complete range of skin care products in the world, sold only at salons whose staffs have been trained by René Guinot's skin care experts. You'll never find René Guinot products at department or drug stores. That's how serious René Guinot is about your skin."

For the salon nearest you, call 800-634-2255; California, 800-847-4663.
Distributed by:
Francosmetics International Inc., 8601 Wilshire Blvd., Suite 604, Beverly Hills, CA 90211, 213-659-1970.
Lachman Imports, Inc.
230 Fifth Avenue, Suite 900, New York, N.Y. 10001, 212-532-1030.

For Those Who Take Skin Care Seriously

René Guinot
PARIS

Used to be you could tell a Lands' End woman by the stripes in her rugby shirt. And, perhaps, the yellow Foul Weather Gear she donned while hauling in the sails under sloppy skies. It was quite a pigeon-hole to put any woman in. So we made some changes.

Introducing the week-long, all-purpose wardrobe.

The woman pictured at right is dressed head-to-toe in clothing from our new fall/winter collection.

Note the absence of stripes, toggle-drawstrings, and storm flaps. Although she looks (and probably is) as comfortable as she would be in one of our rugbys, she's dressed for a greater variety of activities: going to a gallery, a ski shop sale, work, a PTA meeting, a doctor's appointment, lunch with her best friend, a movie.

The point is, we've succeeded in developing a whole fall and winter wardrobe of coordinated, classic clothing just like this that you can wear for the bulk of your week, not just your weekend. Skirts, shirts, sweaters, blazers, dresses, shoes and accessories made of the finest materials, with the finest tailoring techniques, just like all our other products. At our usual honest prices. No designer mark-ups here.

Plus, we have Specialty Shoppers on staff waiting to help you shop—they're clothing experts who can assemble outfits and answer your wardrobe questions.

What we didn't shed with our stripes.

Now you can be a "Lands' End woman", but in a far more versatile, self-expressive way—without giving up any of the Lands' End qualities you like: excellent workmanship, great value, functionality.

And without giving up the amazingly speedy delivery service of which we're extremely proud. A delivery service that's more than happy to send your package to your place of business if you prefer.

And, of course, without giving up the two words that we believe are absolutely essential to your ultimate satisfaction: GUARANTEED. PERIOD.

An open invitation.

Take another look at the Lands' End catalog (maybe it's lying in that stack of magazines next to your sofa). If you need one, just give us a call or use the coupon below. Look through our new women's wear pages. And then consider how nice it would be to build a wardrobe of well-priced classics. Clothes you'll wear for years to come. Just like our rugby shirts.

For a free catalog, call toll-free:

800-356-4444 Dept. Z-B4

LANDS' END DIRECT MERCHANTS

FOOD IN VOGUE

Cabbage—from rags to richesse. . . coast-to-coast American cuisine. BY BARBARA KAFKA

Le Pavillon's intense, pink-on-pink salmon and cabbage

Somehow, no matter how much I want to talk about reality, I end up speculating about coming trends. It is hard to think of cabbage as trendy—Mrs. Wiggs, Peter Rabbit, cole slaw, and bubble-and-squeak are my associations—but the comfort in these images is exactly what is wooing people back to cabbage. Many of us are tired of chasing after the newest, hottest exotica. Cabbage has been so out that it is turning into a novelty. It is clearly destined for superstardom, on the cusp of trend and nostalgia.

There were reasons people avoided cabbage: its lingering odor when overcooked, its reputation as a poverty food—the one cheap green vegetable available all winter long, often preserved as a vat of homely sauerkraut. Why certain culinary cultures boiled fresh cabbage to death is hard to understand; but quickly sautéed, lightly simmered, or braised, the vegetable is gentle, elegant, richly rewarding. Most cuisines—from Irish to Russian to Japanese—have classic cabbage recipes that can serve as inspiration.

In stores, we have a wider spectrum of cabbages to choose from than we ever had before. There are big, round, green Savoys, crinkled and decorative, with tender leaves and a mild taste. There are standard cabbages—either young, mild, and pale green, or large midwinter cabbages whose outer leaves vary from dark green to almost purple. We have red cabbages, really a deep purple, which always need some acid—wine vinegar or citrus—when cooked to maintain their brilliant beet-like color (and not turn a nasty grey). There is paler, cylindrical Napa cabbage, which used to be called "bok choy." Today, "bok choy" is the name for Mandarin Chinese cabbage, whose pale ribs are frilled with dark green leaves. Savoys, Napas, and standard cabbages are fairly interchangeable—except for the red, which stains everything around it and has a darker, winier taste. Napa and Savoy cabbages need a briefer cooking time than the standard.

In *Marcella's Italian Kitchen* (Knopf), Marcella Hazan's newest and best cookbook, she uses a method for cooking cabbage that was unfamiliar to me and is very good. She sautées onions until golden, adds shredded cabbage, and cooks the mixture over medium heat until it is a fairly dark brown. Cooked this way, the cabbage flavor is deep, gently sweetened, with a hint of nuts.

I myself cook cabbage in two opposing fashions. On the one hand, I am usually a hurried cook. "Cabbage My Way" is a quick vegetable dish, a light sauté or stir-fry to go with grilled foods or underneath steamed fish (*recipe on page 258*). It usually surprises guests, and pleases them. (A passing thought: never use an aluminum pan when cooking cabbage—the pan will give the cabbage an unpleasant taste.)

On the other hand, there are days—particularly at this time of year—when I want to serve an all-out extravaganza that lets all my guests know: "I have dined today." My idea of an extravaganza is one of the great traditional composed dishes, steaming, aromatic, succulent, and delivering a range of textures. Even there, I lighten and simplify: on page 258, for example, is a chartreuse of pheasant and cabbage adapted from Louis Diat's classic, *Basic French Cookbook* (Gourmet). Traditionally, a chartreuse was a molded, layered dish of vegetables and meats making a decorative pattern. Sometimes a chartreuse is held together with forcemeat (the finely chopped, highly seasoned meat used for stuffings). In my recipe, I have eliminated the fancy part—the molding and the forcemeat—but I have retained all the flavor parts and think it looks enticing enough this way.

Lest you still think that cabbage must be homely or healthy, consider the red cabbage and salmon dish from Washington, DC's Le Pavillon (1050 Connecticut Ave. NW, 202/833-3846), where chef Yannick Cam prepares innovative, marvelous food. The cabbage and salmon combination looks beautiful and its flavors are intense. The sauce, flavored with Cabernet Sauvignon, is richly aromatic.

Tasting Mexico: Tarascan soup, fried tortilla noodles

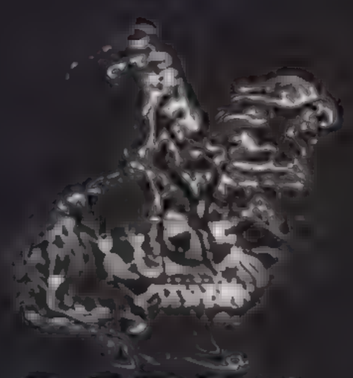
All the food in Le Pavillon's spacious, modern dining room is extraordinarily attractive and spectacularly good. Le Pavillon specializes in *prix fixe* menus of many dishes (they are very expensive). The meals are well planned, varying ingredients, colors, flavors, and sauces from plate to plate. Although you certainly will know that you have dined handsomely, you won't feel stuffed; portions, while far from minuscule, are scaled to leave you room to welcome each course. Cam is very flexible about substituting items if there is some food that you do not eat. Plan on a whole evening. The pace is measured, and the French-American food is worth the wait.

A definition of American food still evades me. Many are given, but none is choice. Each definer has an ax to grind. All that seems clear is that American cooking is, not surprisingly, pluralistic and diverse—as are the books that record and keep track of current reality and past history. *(Continued on page 258)*

Top photo, ROBERT LOTTMAN; bottom IGNAZIO URQUIZA

Eenie, Meenie, Miney, Mo.

What a perplexing dilemma!
Having to choose from a selection of Godiva® chocolates takes patience and fortitude. First, you're mercilessly tempted by the beautifully sculpted pieces. For in keeping with our Belgian heritage, each is made of delectable milk or dark chocolate. Next, you imagine discovering such fillings as strawberry buttercream, almond and hazelnut paté. Finally, you must decide. So, take your sweet time, and if you must, take two.



GODIVA
Chocolatier
BRUXELLES • NEW YORK • PARIS

Godiva Chocolatier, 701 Fifth Avenue, New York, New York 10022.
For information about Godiva chocolates, call 800-223-6005.

Ohh . . . you didn't.

I did.

I don't believe it.

I know, I am a wonderful guy.

Oh, you! You . . .

So . . . do you like it?

The gift of diamonds from JCPenney.

You're looking smarter than ever.™
JCPenney.

You're looking at a complete skincare treatment.

Only one drop. That's all it takes for our Vital Ingredient 24-Hour Cell Repair Concentrate to complete an intensive moisturizing treatment. Repair cellular damage. And restore resilience.

Because our Vital Ingredient is an ingredient that's vital to your skin: Hyaluronic Acid. A scientific breakthrough three times more effective than collagen in replenishing your skin's natural ability to retain moisture.

Visit your **is** counter for your complimentary sample. And, while you're there, experience our free computer skin analysis. An analysis so precise that it will prescribe an exact skincare and make-up regimen designed exclusively for you.

is
intelligent skincare

bloomingdale's

Carlota Alfaro

Photo Iran Issa-Khan

NORDSTROM

CHOCOLATES FOR BREAKFAST Honolulu, Hawaii • **SARA FREDERICKS** Miami, Florida
PEGGY'S Lawrence, New York • **CHIC PARISIEN** Coral Gables, Florida • **BURDINES** Miami, Florida
FRANCES BREWSTER Palm Beach, Florida • **I. KLIENFELD** Brooklyn, New York • **BETTE BASS** Woodmere, New York
YOLANDA Waltham, Massachusetts • **ODEON** Costa Mesa, California • **EDNA'S FASHION WHIRL, INC.** Hewlett, New York

Represented by Rod Owens, Fashion Atrium, 485 Seventh Avenue, New York, New York 10018, (212) 760-0100

ALEXANDROS
FURS. Ltd

ALEXANDROS

(212-868-9240)

130 WEST 30th.ST. N.Y. • 16 EAST 55th.ST. N.Y. • 12 FRANKLIN PL. WOODMERE, L.I. N.Y.

Photo Anthony Buonfiglio / m/u Dinmar

FOOD IN VOGUE

(continued from page 252)

Even geographical boundaries are in question. Should we really exclude the foods of Canada, Hawaii, or Puerto Rico? We certainly can't exclude those of Mexico. Immigration paths and food patterns tell us there is no hard culinary border between Mexico and our own Southwest. Many of our innovative chefs are deeply influenced by Mexican cooking.

Patricia Quintana, my Mexican mirror image, food columnist for Mexican Vogue and a restaurant consultant, has written a brilliantly illustrated book, *The Taste of Mexico* (Stewart, Tabori & Chang), with hundreds of new recipes. They tend to be presented in contemporary urban terms—more food processor or blender than *molcajete*—which makes the book less folkloric, but very practical.

Two other new books take a nationwide look at our food. Jane and Michael Stern of *Good Food* and *Road Food* have now written *Real American Food* (Knopf), a continuation of their examination of the food of what they seem to consider ordinary people or the common man. Their resources are small-town barbecues, taverns, lunch counters, truck stops, and cafés—by these means, they appeal both to urban nostalgics and to cooks hungry for yet another terrific recipe for molded salad. Of course, some of the recipes, such as "Beautiful Swimmer Crab Cakes," would appeal to any eater, which brings me to a last point—the Sterns have a gift for naming recipes that is unparalleled.

Betty Fussell, in *I Hear America Cooking* (Viking), explores American food in context: Ranch Food, Plantation Food, and so on. The context may be historical, related to a major ingredient grouping, to a style of eating, or to an area. The book is intelligent and good, a prize for anybody seriously interested in American food. Fussell even includes Oriental recipes. Don't be put off by the Whitman-inspired title. This is an excellent book.

Cabbage My Way

(serves four)

2 teaspoons vegetable oil
4 cups finely shredded green cabbage
1 cup peeled and finely sliced yellow onion
½ teaspoon salt
Fresh ground black pepper

Heat vegetable oil in a wok until smoking. Stir-fry cabbage and onions until onions are translucent, 2-3 minutes. Season to taste with salt and pepper. Continue to stir-fry until golden, slightly wilted. Serve immediately.

Chartreuse of Pheasant and Cabbage

(serves four)

1 pheasant, about 2¼ pounds
Vegetable oil
½ pound lean salt pork (streaky lean), in one piece
1 small head white cabbage, about 2½ pounds
8 thick slices slab bacon, about ½ pound
2 carrots, trimmed, peeled, each cut into 4 pieces
2 small onions, peeled and quartered
1 rib celery
10 sprigs Italian parsley
4 sprigs fresh thyme or ½ teaspoon dried thyme
1 bay leaf
1 quart chicken stock or chicken broth
1 pound garlic sausage (fresh or smoked—kielbasa if that's what you can get), cut into 2 pieces

Bring the pheasant to room temperature. Heat a large pot of water to boiling and the oven to 400°F. Lightly oil a roasting pan and place in the oven. Truss the pheasant. Carefully place the pheasant into the preheated pan and roast, turning as necessary, until lightly browned on all sides, about 15 minutes. Remove and let cool. Reduce oven temperature to 350°F.

Remove any damaged or wilted outer leaves from the cabbage. Cut the cabbage through the core into 8 wedges and set aside. When the pot of water is boiling, add salt pork and blanch 10 minutes. Remove and let cool. Stir ¼ cup salt into the water, and when it returns to the boil, add the cabbage wedges. Cover. Cook 5 minutes after the water returns to the boil. Carefully drain the wedges in a colander. Cool under cold running water. Drain thoroughly.

Cut the celery rib in half crosswise. Place the parsley sprigs, thyme sprigs, and bay leaf on one half. Top with the other half and tie securely to make a bouquet garni.

Using kitchen shears or a heavy knife, cut the pheasant into 2 breast and 2 leg portions.

Line the bottom of a 5-quart, oven-proof casserole with the bacon strips. Arrange 4 cabbage wedges over the bacon. Top those with the pheasant legs, carrots, onion, and bouquet garni. Arrange the remaining four cabbage wedges over the top. Pour in chicken stock. Cover the casserole and bake 1 hour.

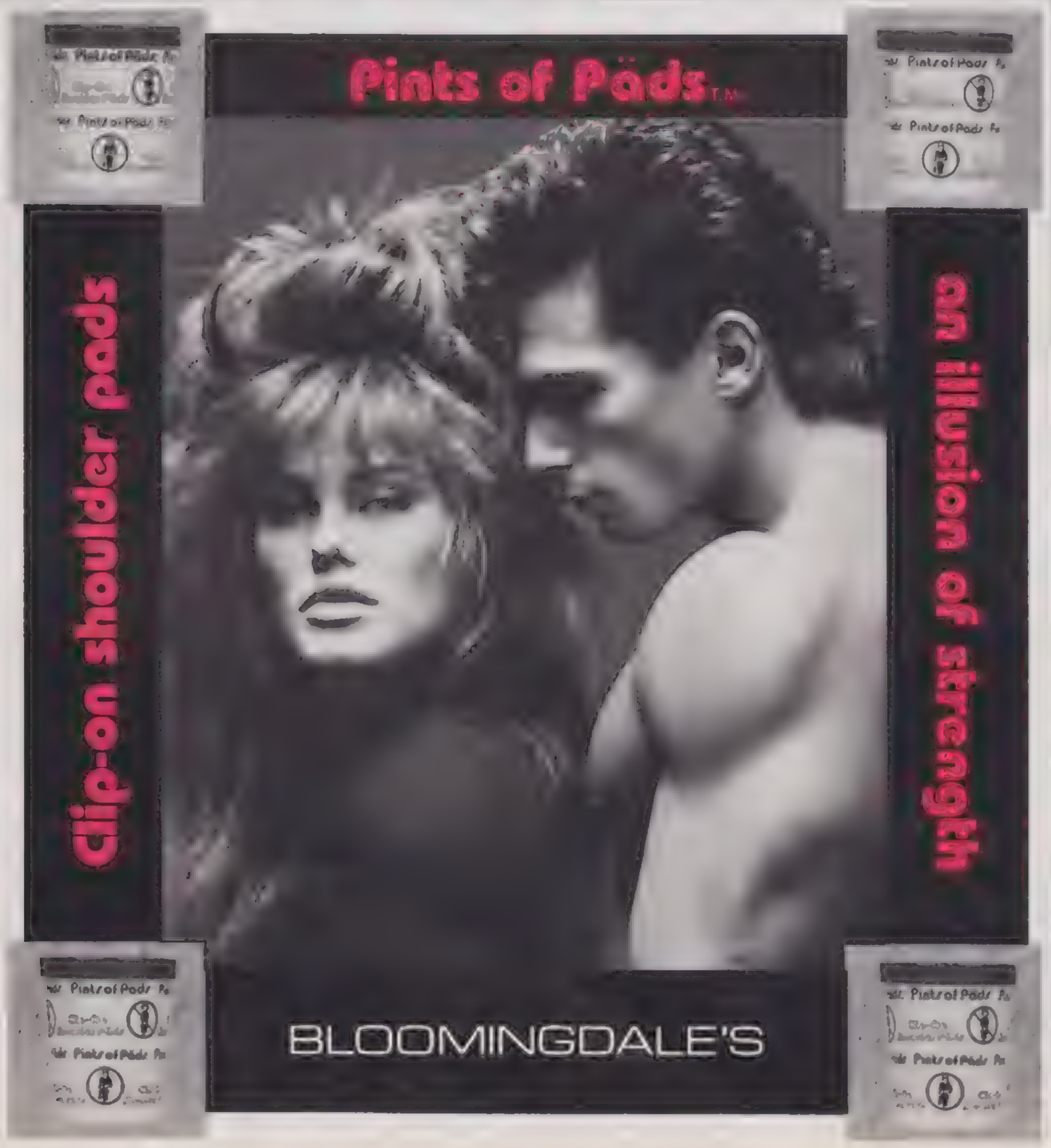
Remove the casserole and lift off the top 4 wedges of cabbage, leaving the other ingredients in the baking dish. Add the pheasant breasts, garlic sausages, and salt pork to the casserole and top once again with the 4 cabbage wedges. Cover the casserole and bake again 1 hour.

To serve: Remove the cabbage, carrots, onion, and bacon to serving platter. Slice the salt pork, garlic sausages, and pheasant breasts and arrange over the cabbage along with the leg pieces. Spoon some of the cooking liquid over the platter. Save the rest to make a wonderful soup (*recipe follows*).

Pheasant Soup

(serves four to six)

To 3 cups of the remaining cooking liquid add 2 peeled and sliced baking potatoes. Simmer, covered, until the potatoes are tender. Force the stock and the potatoes through a sieve and season to taste. ▽



80 PROOF BLENDED CANADIAN WHISKY IMPORTED IN BOTTLE BY HIRAM WALKER IMPORTERS INC., DETROIT, MI ©1986
Canadian Club
Canadian Club
BE A PART OF IT.
Canadian Club.
HOT C.C. CIDER: 1½ oz. Canadian Club; 5 oz. hot apple cider; dash of cinnamon sugar.
To send Canadian Club anywhere in the U.S., call 1-800-238-4373. Void where prohibited.

IMAGINE BUBBLES OF OXYGEN SINKING INTO YOUR SKIN...

stimulating your cells with flows of energy, revitalizing your complexion. Sothys introduces new FORMULE OXYGENANTE DAY CREME, a totally French concept in skin care. Formulated with biologically pure ingredients and natural plant extracts, FORMULE OXYGENANTE DAY CREME encourages cellular oxygen absorption. Your skin will experience a snap of lightness, a fresh and natural look every time you indulge it in this light-textured facial creme.

Discover — as men and women in Paris, the United States, and 53 other countries throughout the world have — the unique benefits of Sothys' entire beauty care line. We invite you to visit one of our specialized Beauty Institutes where your Personal Skin Care Regimen will be created by a highly qualified and trained skin care specialist.

For the Sothys Salon nearest you, call **1-800-325-0503.**

O2

BIOLYSAT
DE CELLULES OXYGENANTES

formule
oxygenante
crème

Sothys
PARIS

SOTHYS USA INC., 1500 N.W. 94 Avenue, Miami, Florida, 33172/In Florida call: (305) 594-4222

Biarritz

Timeless elegance by Juvenia, artistically crafted in 18kt. gold. Distinctive Swiss design. Ultra-thin and water-resistant. Available with and without diamonds, for him and for her. Internationally guaranteed.
Juvenia. Valued by generations since 1860.

For information and catalog write to **Juvenia.**

62 West 47th Street, Room 304, NY, NY 10036 • (212) 302-5940 • (800) 431-6683

Portland Head Light: Maine. Bryan Allen/Shostal Associates.

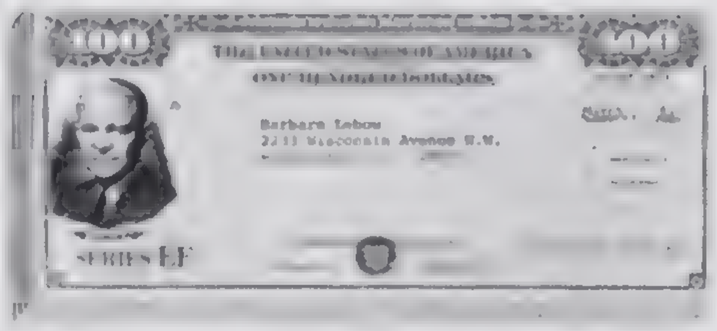
SOME OF THE GREATEST THINGS IN AMERICA NEVER CHANGE. SOME DO.

Portland Head Light has been a beacon to ships approaching Maine's rugged coast for as long as anyone can remember. And for many, its weatherworn setting is the picture of beauty.

Some things never change.

But one great American tradition *has* changed—U.S. Savings Bonds. Now paying higher variable interest rates like money market accounts. That's the kind of change anyone can appreciate.

Just hold Savings Bonds for five years and you get the new variable interest rates. Plus, you get a guaranteed return. That means you can earn a lot more, but never less than 7½%. But some of the best things about Bonds haven't changed. The interest earned is still exempt from state and local income taxes. Still cost as little as $25. And can be purchased at almost any financial institution. Or easier yet, through the Payroll Savings Plan where you work.



Paying Better Than Ever.

Buy U.S. Savings Bonds. Like Portland's lighthouse, they're another part of our proud heritage.

For the current interest rate and more information, call toll-free 1-800-US-Bonds.

U.S. SAVINGS BONDS
Paying Better Than Ever

Variable rates apply to Bonds purchased on and after 11/1/82 and held at least 5 years. Bonds purchased before 11/1/82 earn variable rates when held beyond 10/31/87. Bonds held less than 5 years earn lower interest.

JESSICA MCINTOCK

IMAGES BY

DEBORAH TURBEVILLE

Jessica McClintock

JESSICA M^CLINTOCK

(415) 495-3030

"Introducing the Ultimate Shirt"

Four-time international award-winning designer and company-founder Geoffrey B. Small discusses eight very intelligent reasons why readers should take advantage of this special offer

1. Design. Look carefully at the picture. You'll notice that the shirt is a perfectly *balanced design*. Perfectly balanced between a feminine elegance that is almost all but forgotten, and the world's latest design concepts.

2. Fabric. The ultimate in shirting fabrics. Pure white cotton oxford cloth. It breathes. It drapes. And it wears. *Beautifully*. High count, luxuriously sensuous, woven exclusively for you by one of the finest mills in the world.

3. Construction. We design shirts from the inside out. Every shirt is made by hand to uncompromising standards. Every stitch is made using single-needle tailoring and clean finished. Each shirt requires no less than one hundred and seventeen highly skilled operations built into it. The result? *no ragged edges* and a shirt that will wear and wear for years.

4. Exclusivity. You've probably never heard of a GBS shirt. That is because for years, we have sold our designs on a private basis only to a very special clientele. This is our first public offering, ever. Every shirt is made solely to order. In other words, if you do not order a GBS shirt, it will not be produced. You will not see yourself coming and going. We do not license and we do not copy. Your piece will be an original collector's item and quantities will be very limited. When people tell you they love your shirt and ask you what store they can buy it from, *and they will,* you will enjoy simply telling them that they cannot because the shirt was made only for you.

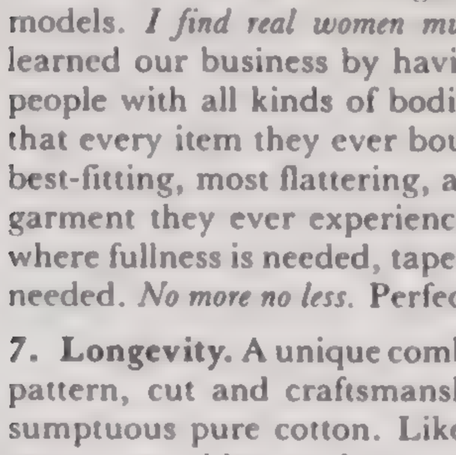
5. Character. Our shirts are legend. Years ago, I began making them for my friends from the third floor attic of an old victorian house. Today, our aim is to make the finest production clothing you have ever seen.

We are fanatics. *And proud of it.* Our attention to detail is unmatched. What other "genius" designers and manufacturers throw together in a few chaotic weeks to last you a season, we develop over many patient years to last you a lifetime. Nowhere will you find such total dedication to sartorial elegance and design excellence.

6. Comfort & Fit. Our heritage is made-to-measure. We don't design for seven-foot tall models. *I find real women much more alluring.* We learned our business by having to fit all kinds of people with all kinds of bodies, and making sure that every item they ever bought from us was the best-fitting, most flattering, and most comfortable garment they ever experienced. This shirt is full where fullness is needed, tapered where tapering is needed. *No more no less.* Perfect.

7. Longevity. A unique combination of mastering pattern, cut and craftsmanship with luxuriously sumptuous pure cotton. Like fine vintage champagne, our shirts get better, softer and more gorgeous over time. Our first customer still regularly wears the very first of these shirts we ever made for her. And she's still winning compliments with it. So will you.

8. Guarantee. We also do something else that is almost unheard of in the garment industry. We sell every shirt with a *one year unlimited written guarantee.* If this shirt does not please you (or the one you give it to) for any reason whatsoever, send it back for exchange or full money-backed refund, guaranteed, *in writing.*



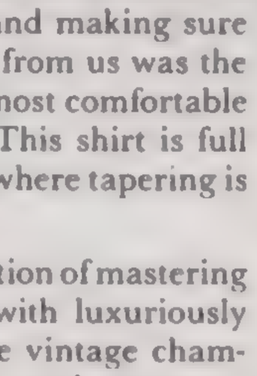


Photo Lee Nadel.

You are invited to reserve this beautiful, hand-made GBS shirt in pure white, sumptuous cotton, made expressly for you at only **$45** Plus shipping

GBS

How To Order

Just call us anytime, seven days a week, before midnight (Eastern time), **toll-free at 1-800-225-5800.** Or you can order by filling out and mailing the coupon below. All orders are shipped UPS. For rush deliveries, please add $4.65 per shirt. All shirts include an attractive personalized gift card, and we will deliver anywhere in the United States.

But Reserve Quickly, Please

This painstaking quality takes time. Every shirt is carefully being made to order only, and requires no less than three weeks to complete. This offering is extremely limited and will be open to the public only through November 1986. Please allow 4-8 weeks for your delivery depending on when you reserve and where you are. Remember, there are far more women reading this ad in Vogue this month, than there will be GBS shirts made for this offer. So, if you want to be sure that you get one, we hope you will call and reserve yours right away.

Sincerely,

Geoffrey B. Small
Founder and Chairman

™ & © Copyright 1986 GBS Corporation

GBS Direct code 1186
Attention: Geoffrey B. Small, Chairman
17 Norman Road, Newton MA 02161

Pure white cotton shirt $45 ____ pieces $_____

Shipping, handling, insurance
add $4.25 per shirt $_____

Total Order $_____

Size (2-20) _____

☐ Check or Money Order Enclosed

Please charge my: ☐ Visa ☐ Master Card
☐ American Express

_____
Credit Card Number Exp. Date

_____
Name

_____
Address

_____
City

_____
State Zip

To Order by Phone Call Toll-Free:
1-800-225-5800 ext. 1186

HIGH SPIRITS

The Big Thaw: After-dinner drinks that take the chill out of fall. BY MARTIN GERSH

After-dinner drinks are mysterious, civilized, wonderfully complex, and always most enjoyable during the chill autumn and winter months. I have long esteemed and delighted in Cognacs and Armagnacs, whose appeal is subtle and intellectual; but I must confess to having an even greater passion for liqueurs and fortified wines (vinified with brandy) like Port and Sherry. The reason for this taste preference is clear: my sweet tooth receives wicked comfort from them. They are virtually a substitute for dessert.

To my astonishment, France's preeminence in the realm of fine brandies has recently been challenged by a trio of impressive Spanish and California entries. Admittedly, one of them, RMS California Alambic Brandy, is a hybrid—the joint creation of the illustrious French Cognac firm of Rémy Martin and California's venerable Schramsberg Vineyards in Napa Valley.

Whatever your own predilection—sweet or dry—bear in mind, when sampling these entrancing beverages, that a tiny quantity, merely an ounce or two, is sufficient to extract the fullest pleasure imaginable.

Liqueur glass from the new crystal collection by Oneida

RECOMMENDATIONS

BRANDIES

Gaston de Lagrange V.S. Cognac *From France, serious in manner, well-balanced, pleasantly fruity, small-to-moderate in size—very worthy indeed. $16-$17.*

Osborne Magno Brandy *Bold, fairly large-bodied, featuring a pungent orangey flavor aspect—a handsome Spanish brandy you are not likely to forget. $9-$10.*

RMS California Alambic Brandy *This is a distinguished new Napa Valley brandy whose long-lingering aftertaste is graced with peach and almondy nuances. $18-$20.*

Osborne Conde de Osborne Brandy *Revealing a luxurious, densely concentrated, toasty fruit component along with oily texture and full body—a superior example from Spain, housed in a unique bottle designed by Salvador Dali. $29-$31.*

Armagnac de Montal 1961 *Mysterious, slightly smoky, of important size, this excellent Armagnac is unforgettable. $37-$40.*

Comte Gaston de Lagrange V.S.O.P. Fine Champagne Cognac *Pretty and quiet-spoken—a well-integrated Cognac of modest dimensions, soothing to the senses. $21-$23.*

Courvoisier V.S.O.P. Fine Champagne Cognac *This is a sturdy, moderate-bodied, most commendable brandy with an engaging apricot-tinged fruit presence. $24-$26.*

M. Ragnaud Grande Réserve Fontveille Grande Fine Champagne Cognac *Rather delicate in style, small-scaled and cohesive, with understated fruitiness and almondy overtones—a dreamy Cognac marked by considerable finesse. $50-$55.*

Monnet Anniversaire Fine Champagne Cognac *Huge and dynamic, displaying an assertive, decidedly toasty flavor constituent—truly formidable. $43-$45.*

Denis Mounié Grande Réserve Edouard VII Très Rare Fine Champagne Cognac *Meditative, discreet in scale, with a subtle, very nice fruit aspect—exceptionally lovely. $35-$37.*

Rémy Martin Napoleon Fine Champagne Cognac *Featuring a vibrant and delicious peach-like taste element, this is a powerful, ample-bodied, outstanding Cognac. $40-$45.*

Martell Cordon Bleu Cognac *A splendid, smooth-textured French brandy of imposing size—extraordinarily flavorsome, with a long-sustained second taste. $45-$50.*

Courvoisier Napoleon Cognac *The Courvoisier Napoleon is forceful, multifaceted, delectable, adequate in scale—uncommonly fine. $33-$35.*

Larressingle X.O. Grande Réserve Armagnac *Redolent of burnt apricots and peaches, small-bodied, with an aftertaste that goes on and on—an absolutely terrific Armagnac. $33-$35.*

Martell Extra Cognac *A grand and captivating brandy—wonderfully fruity, moderate- to large-bodied, ultra-refined in texture. $145-$150.*

Hennessy X.O. Cognac *I have long been an ardent admirer of this marvelous, monumental creation—possibly the most sumptuous and lovable of all the great Cognacs I have known. $60-$65.*

LIQUEURS

Though brandies should be savored at room temperature, liqueurs are at their best when slightly chilled. These liqueurs are as realistic in their representation of fruit essences as Audubon engravings are of the anatomy of American birds.

Trénel Fils Fraise de Bourgogne *Of good size, astoundingly dense in its ripe strawberry flavor constituent—opulent and bewitching. $20-$21.*

Moët & Chandon Petite Liqueur Petillante *From the makers of Cuvée Dom Perignon Champagne, an urbane and seductive new liqueur—distinctly effervescent, mildly sweet, displaying fine acidity, its intriguing taste a blend of peach- and apricot-like elements with a hint of brandy lurking in the background. A diminutive bottle for two, $4-$5.*

Chambord Liqueur *Uncompromisingly sweet, large-scaled, gorgeously redolent of blackberries—an electrifying after-dinner indulgence. $17-$18.*

Philippe de Bourgogne Framboise Liqueur Rare *This remarkable liqueur of small-to-moderate body and pinpoint concentration is characterized* *(Continued on page 268)*

EXPLORE THE
SENSE OF *Rémy*

Exclusively fine champagne cognac.

Imported By Rémy Martin Amerique, Inc., N.Y., N.Y. 80 Proof

Sami

FOR SOME, LUXURY IS A BARE NECESSITY.

THE SMART INVESTMENT

Find it in the most authoritative dictionary of its kind—comprehensive and easy to use. Full color atlas and much more. Almost 10 lbs. of up-to-date information for home, school, and business. At your bookstore.

RANDOM HOUSE

HIGH SPIRITS

(Continued from page 266)

by quite magical red raspberry fruitiness. $18-$20.

Grand Marnier Liqueur *Powerful, exhibiting exceptional stature, with an overwhelming, intensely sweet orange component tempered by the addition of Cognac and enhanced by a faintly bitter aftertaste. $28-$30.*

Trénel Fils Framboise de Bourgogne *Beautifully structured, gloriously fruity, refined in texture—a brilliant Burgundian liqueur that will amaze you. $20-$21.*

Cointreau *Compact, reasonably sweet, its lovely orange-imbued fruitiness ornamented with tangerine-like overtones—scintillating and memorable. $22-$23.*

SHERRIES

Emilio Lustau Palo Cortado Sherry, Solera Hijos de Julio Coveñas *Reserved in manner, uncommonly good, without a vestige of sweetness—possessing an interesting flavor that combines coffee- and caramel-like elements. $9-$10.*

Sandeman Royal Esmeralda Sherry *This is a gem—an alluring, moderately sweet Amontillado with a nutty, prune-tinged taste aspect. $15-$16.*

Emilio Lustau Oloroso Reserva Sherry, Solera Viuda de Antonio Borrego *Showing a very tangy fruit presence that is barely sweet and more than a little salty—an unusual, impressive Sherry. $9-$10.*

Sandeman Royal Corregidor Sherry *Vivacious, luxuriously fruity and quite sweet, with substantial body—a spectacular Oloroso Sherry. $17-$18.*

PORTS

With sensible aeration, it is now possible to enjoy these 1977 Vintage Ports years before they would normally be ready to drink.

Cálem Vintage Porto 1977 *Quite new to me—an admirable, mellow wine of moderate size and sweetness, displaying a peach-plum flavor constituent uncannily like that of a fine Burgundy. Best drinking: for the next 8-10 years. Aeration: 1½-1¾ hours. $19-$20.*

Ferreira Vintage Porto 1977 *Most ingratiating, lusciously fruity and sweet, this is a formidable Vintage Port of superb quality. Best drinking: for the next 8-10 years. Aeration: 1½-1¾ hours. $17-$18.*

Warre's Vintage Port 1977 *Definitively beautiful, moderate in scale, embellished with extraordinarily rich cassis-like fruitiness. Best drinking: for the next 8-10 years. Aeration: 1½-1¾ hours. $22-$24.* ▽

From Marie Lourdes™... With Love

INDULGE YOURSELF IN LUXURY WITH TRENDSETTING DIAMOND JEWELRY FOR THE PRICE OF JUST A WATCH!

Only Marie Lourdes Creations could offer these strikingly beautiful black and gold treasures with time and space in harmony. Four genuine diamonds in heart-shaped settings moving in transparent space between mineral crystals — diamonds sparkling with every movement of your wrist. The slim styled case, richly surfaced with 22-Karat gold, reflects timeless elegance. Exquisite luxury, an ideal gift for the beautiful *you* — and a perfect gift for the discriminating man of your dreams. Also, a lovely heart-shaped pendant timepiece with moving diamonds — our elegance extraordinary — expressing the conquering power of love.

Exacting quartz accuracy, water resistant, mineral crystals and attractive leather bands. One full year warranty, 30 day money-back guarantee. *Exclusive to you — not available in any store in the world — only from this special offer.*

Order yours — and his — today. And prepare for the raves!

For today's fashion trendsetters, there are two ultra contemporary models in two-tone cases with striking faces and colors, suitable for any wardrobe. One size fits both the active *you* and your man.

Please send your color catalog.
☐ Enclosed is $5.00 — which will be deducted from my first order.

Allow 14 days for delivery.
Credit Card holders call 1-800-423-4551, Ext. 969 for faster service.

YES! Please rush my Marie Lourdes *Special Edition.*

Name _____ Telephone _____

Address _____

City _____ State _____ Zip _____

☐ Enclosed is my check or Money Order payable to: Marie Lourdes Creations.

Please charge my account ☐ **VISA** ☐ **MASTERCARD**

Account No. _____ Exp. Date _____

Signature _____ (required on credit orders)

		QTY	TOTAL
☐ QL900 "HERS," Diamond	$195.00	_____	$ _____
☐ QG900 "HIS," Diamond	$195.00	_____	$ _____
☐ QL901 Pendant, Diamond	$195.00	_____	$ _____
☐ QB902A one size, his/hers	$ 59.00	_____	$ _____
☐ QB902B one size, his/hers	$ 59.00	_____	$ _____
	Shipping and handling		$ 5.00
	Calif. Residents add 6.5% Sales Tax		$ _____
	TOTAL		$ _____

Send To: Marie Lourdes Creations, 4547 Saddleback St., Ontario, CA 91761, USA

ENTERTAINING

Fresh approaches: to the big charity ball, to the intimate supper

BY WILLIAM AND CHESBROUGH RAYNER

Marilyn Evins: a tireless impresario

In the poem "Stopping by Woods on a Snowy Evening," Robert Frost ends with the lines, "But I have promises to keep/ And miles to go before I sleep/ And miles to go before I sleep," which is exactly the way we feel when attending most charity benefits. But this is not the case when we go to one that has been organized by Marilyn Evins, for there we know we will have the very best food in New York City, the room will look its best, and the service will be flawless.

Marilyn began running charity events because she was so bored with ill-organized affairs where waiters clashed dishes around like tambourines, the chef prepared food that he must never have intended to be eaten, and the only decorations were two bottles of white wine in a cardboard cooler and an electric candelabrum placed firmly in the middle of the table. As she says, "The charity events were so dull that when I was asked to organize one in honor of the fashion designer Norman Norell, to benefit the Costume Institute of NYC's Metropolitan Museum of Art, I wanted to do something different, and I believe we came up with a format that changed charity functions."

She started by asking seven fashion designers each to make the tablecloths and napkins in their own workrooms. "I detest walking into a room and seeing the sameness of everything. I want consistency, but I also like a feeling of variety," she says. Then, instead of the usual sit-down dinner, Marilyn came up with the idea of a buffet, with a station for every fifty guests, each station offering a chicken curry with an array of condiments, as well as corned beef, ham, all manner of breads, cheeses, and salads. Marilyn rented old bakers' racks to display the desserts, and decorated the edges with huge candied strawberries and hot crullers.

Her first effort at mass party-giving was such a success that when Bill Blass and Oscar de la Renta were given Coty Hall of Fame Awards, they asked her to choreograph the evening at the Delmonico Hotel. Marilyn replaced the hotel's table settings with accoutrements more in keeping with a private party. She went to lower Manhattan and purchased plates resembling Chinese export china, and substituted goblets for the hotel's wineglasses. She rented hundreds of wicker chairs, had cushions made and covered with material that matched the tablecloths, and took the chef to a leading Chinese restaurant (Pearl's) to learn how to prepare a Chinese buffet.

This all sounds frightfully expensive, but Marilyn is quick to tell you that she is used to working within a budget and that being original must not be confused with being extravagant. Valentino, the Italian fashion designer, discovered how businesslike Marilyn was when he asked her to oversee a party to launch his boutique in Manhattan. She insisted that the decorations made for his party be used the following season at her own charity event—a dinner for Just One Break, which helps the handicapped.

For Valentino, she turned a rather uninteresting ballroom into a Turkish pleasure palace with tables draped with jungle prints, the ceiling covered with netting, palms in every corner, blackamoors bearing fruit, and incense filling the air. The guests sat, in the Eastern manner, on ottomans, cushions, and low banquettes. One refinement would have impressed even the sultans of Topkapi: at the center of each table, rose petals, which had been boiled, floated in brass fingerbowls, giving off the richest of scents.

Preparation for these evenings usually takes about six months, and for those who question whether or not all this effort is worthwhile, the answer might be found in the fact that the charity dinners to which she has donated her time have been among the most profitable ever held. But all this perfection doesn't come without a price, and the price is often the hours spent with hotel personnel convincing them that they don't have all the answers. She recalls one banquet manager, who considered himself a maven about food, saying, "You can't have fettucine because it's out of season, unless, of course, you want it from a can." Oh well, as that famous American poet Edgar Allen Poe wrote, "Quoth the maven never more."

For Valentino, she transformed a ballroom into a Turkish sultan's palace

Victoria Would Be Amused

Silver whose every surface is decorated; crystal with a déjà-vu silhouette; dessert plates that look like confections—the Gilded Age returns. In auction houses, the nineteenth century is the period to watch now; in homes, its return can be felt in ripe settings, such as this after-theater supper from James II, NYC.

Top photo ELIZABETH NOVICK, hair and makeup Rob Van Durssen. Bottom photo JENNIFER BAUMAN Details, last pages

Dare to be More.

© 1985 R. J. REYNOLDS TOBACCO CO.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

17 mg. "tar", 1.3 mg. nicotine av. per cigarette by FTC method.

PAUL MITCHELL

SCULPTING FOAM

Agency: Smott Florence, New York

CAN YOU SAY PAUL MITCHELL DOES MY HAIR?

Paul Mitchell is an innovator in the beauty industry. Now the man behind the blow dry and wash-and-wear hair invents a new styling concept. Hair Sculpting, the biggest hairsetting and styling trend in the world.

Discover Sculpting Foam, a liquid styling tool and conditioner in one. Sculpt wet hair into place, let dry, brush through for a perfect finish. Add body to the blow dry. Even get a daily boost of proteins and moisture without build-up.

Professional products for you to use at home. The John Paul Mitchell System of natural shampoos, conditioners and liquid styling tools based on decades of experience, extensive research and development is available only through your favorite salon.

JOHN PAUL MITCHELL SYSTEMS

Guaranteed only when sold by professional hair stylists.

John Paul Mitchell Systems, P.O. Box 10597, Beverly Hills, California 90213-3597

LIVING

A new craving for the sweetest Victorian decade

BY BARBARA PLUMB

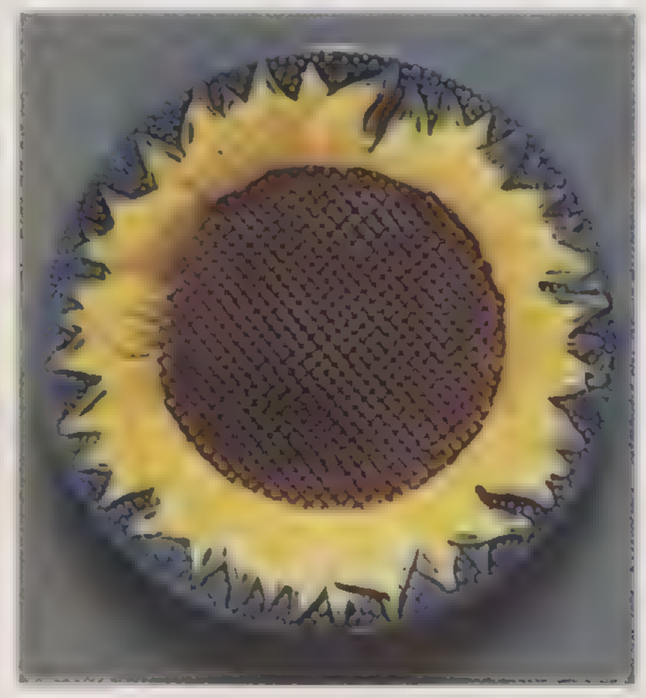
A c.1878 vase, above, by Frederick Shirley, is the earliest example of art glass in America. Gilded bookbinding, below, by artist Helena De Kay.

Chocolate pot, above, by Tiffany combines patinated copper, silver, and ivory. The cast-silver crabs and lobsters were inspired by Japanese prints. Vase, below, was created by John Bennett, an English artist who moved to New York City in 1877 and became a star: widely exhibited, highly praised. On a glowing yellow ground, he rendered dogwood leaves in pink and white.

Library table, above, was created by Herter Brothers for William Vanderbilt's mansion.

One decade of the nineteenth century—1875 to 1885—produced such a vibrant and various outpouring of the decorative arts in America that its choicest objects have been made the focus of a major exhibition at the Metropolitan Museum of Art in New York City, now through January 11th. *In Pursuit of Beauty: Americans and the Aesthetic Movement* includes nearly four hundred stunning (many never-seen-before) examples of furniture, ceramics, metalworks, textiles, wallpaper, stained glass, and book design, as well as painting and sculpture from around the United States, all illustrated in a companion book.

"The goal of the Aesthetic Movement was to introduce the concept of art into the home and into virtually every aspect of life," said Alice Cooney Frelinghuysen, assistant curator of American Decorative Arts at the Met and the show's project coordinator. In this artistic hothouse, the decorating profession came into its own with such great practitioners as Herter Brothers and Louis Comfort Tiffany, and decorating magazines were published for the first time. But only in the last five to ten years have Aesthetic Movement antiques moved up to join the ranks of the "most wanted." "In terms of architects' and artists' involvement in the decorative arts," said Frelinghuysen, "I see a parallel with the Aesthetic Movement today."



Saucer, above, is majolica, popular in middle-class households in the 1880s. Screen, below, by Herter Brothers, blends gilded wood with silk panels.

Build a fire.

Lots of cushy pillows.

Lots of them.

And a blanket.

Or two.

Now you're ready for
the delicate Italian liqueur
made from the hazelnut.

Now you're ready for

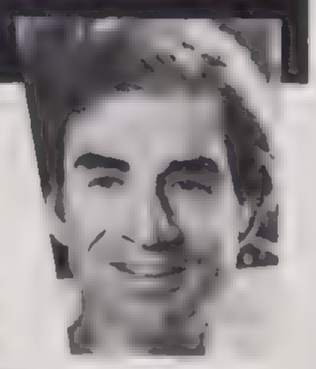
Frangelico®
liqueur

To send a gift of Frangelico anywhere in the U.S., call 1-800-238-4373. Void where prohibited.

About sixteen dollars a bottle • Produced and bottled by Barbero S.P.A., Canale, Italy • 56 Proof • Imported by William Grant & Sons, Inc., N.Y., N.Y. 10020.

DOIN' WHAT COMES NATURALLY

By Larry Freeman



Noted beauty authority, author and T.V. personality Larry Freeman answers your questions about skin care. He says, "I know from experiences related to me by our satisfied customers that FREEMAN LEMON AND YOGURT CLEANSING CREME has done wonders for their skin...It will for your skin too, and I'll send you your first treatment free to prove the point!"

See FREE OFFER below.

Q When I wash off my makeup I notice that my face seems very dry. Could it be the soap I use?

K.R.C., San Diego

A Ordinary soap is extremely drying to the skin. FREEMAN LEMON AND YOGURT CLEANSING CREME with fresh lemon juice, a natural cleansing agent, and pure yogurt are combined to gently deep clean skin. This natural blend removes makeup and deep cleans pores while soothing your skin. To condition your skin, extract of avocado, apricot and safflower oil have been added.

FREE OFFER
To sample FREEMAN LEMON AND YOGURT CLEANSING CREME send $1.00 to cover postage and handling to FREEMAN COSMETIC CORPORATION, P.O. Box 17, Hollywood, California 90078. Please include your name, address and zip code.

Send your questions regarding skin care to: Larry J. Freeman, FREEMAN COSMETIC CORPORATION, P.O. Box 17, Hollywood, California 90078.

FREEMAN COSMETIC CORPORATION
P.O. Box 17 • Hollywood, CA 90078 • (213) 466-9587

LIVING

The season's gifts—warm, witty, or just extravagant

The trend this season is toward romantic, luxurious accessories, whatever the decor. For traditional settings, there will be sumptuous patterns, textures, colors, and finishes that suggest Venetian opulence and Proustian reflection. In modern environments, high-tech elements will make way for less serious, more inviting shapes and surfaces. The promise: a bounty of extravagantly beautiful gifts to give.

The wittiest gifts: cartoon-like ceramic vases, $50 to $125, at Clodagh, Ross, Williams, NYC.

Presents to please the voluptuary in all of us, clockwise from top left: From Venice, hand-stamped velvet pillow, $425, and generous velvet throw, $1650, at Portantina, NYC; a rare English tortoiseshell tea caddy with crystal bowl, $5,500 from Linda Horn at Fred Leighton, NYC; burlwood frames, $37 and $50 at Cherchez, NYC; assorted leather-bound, handmade blank books, $30 each, and marbleized pens, $6 each at Barneys New York; hand-blown Venini glass bottles, $750 each at Bergdorf Goodman, NYC; antique Scandinavian marbleized pitcher, $48 at Cherchez, NYC.

A softer profile, a touch of craft for modern design: from rear right, frosted glass vase, $135; porcelain coffee service, $78; patinated-bronze candlesticks, $350 each; "fish" tea set, $78, all at D.F. Sanders, NYC. In forefront, ceramic plate and bowl, $32 each at Barneys New York; pewter plate, $1200, Clodagh, Ross, Williams, NYC.

COLE·HAAN

Fine Footwear for Men, Women and Boys.
What's black and shiny and worn all over? Our Mid-Heel Met, Dress Pump, and Rhinestone Flat – in black patent
and available at: *Accenté, Culwell & Son, Maxwell & Co., Pumps, Raleigh's, Robinson's,* and other fine stores.
For additional stores in your area, write Cole-Haan, Dept. R11,
Main Street, Yarmouth, ME 04096.

SUN SPOTS

THE ULTIMATE RESORT REPORT

From Miami to the Maldives, Vogue targets the greatest places to escape from winter. A special eighteen-page section on the most attractive, luxurious, restorative resorts on earth—in Hawaii, the Caribbean, Florida, Mexico, Brazil, the South Pacific, and Indian Ocean

Gigi Fernández: "Puerto Rico has over 100 tennis courts—
and every one is air conditioned by our gentle trade winds."

Internationally ranked tennis ace Gigi Fernández credits part of her success to her sunny island home.

"There's no season in Puerto Rico that isn't tennis season," says Gigi. "Our lovely, even climate is perfect for the game all year-round."

Today, Puerto Rico's hotels are as famous for their courts as they are for their palm-lined beaches. You'll find more than 100 excellent tennis courts throughout the island, many with lights. And should your backhand need a bit more work, you'll find top-flight instructors at many resorts.

With so many courts, wherever you travel on this island you're not far from a good match.

For a free color brochure, write: Puerto Rico Tourism, 1290 Ave. of the Americas, Box D, NY, NY 10104. Or call a Puerto Rico Travel Expert at (800)223-6530. In NY, (212)541-6630.

PUERTO RICO/The Shining Star of the Caribbean

©1986 Commonwealth of Puerto Rico

"An island of superlatives."

Fort Christiansvaern, St. Croix.

That's what they're calling St. Croix, largest of the beautiful United States Virgin Islands. Now the Los Angeles Times adds to the accolades by stating St. Croix is "perfecting the art of tranquility." They also thought Christiansted was "one of the prettiest villages in the Caribbean"; and that "vacationers choose Frederiksted over tranquilizers." St. Croix. Make this the year *you* see what all the excitement's about. See your travel agent.

St. Croix

In the American paradise: the United States Virgin Islands.

© 1986 United States Virgin Islands Division of Tourism, P.O. Box 4538, Christiansted, St. Croix 00820

SUN SPOTS

HANA-MAUI, HAWAII

A legendary hideaway stages a glorious comeback. Reported by Eleanore Phillips Colt

Caribbean classic, right: columned courtyard of Anguilla's posh Malliouhana Hotel; below: black beauty of a beach at Hana, Maui, Hawaii

The hot new look of Miami: Arquitectonica-designed high-rise, right; night glamour on St. Thomas, U.S. Virgin Islands, below

For about the last two years, the talk of the travel world has been the **Hotel Hana-Maui**—that gloriously secluded resort spreading across twenty-three acres of a vast working cattle ranch on the remote east coast of the Hawaiian island of Maui. The talk started in the summer of 1984, when Caroline Hunt Schoellkopf's Rosewood Hotels company—the money and style behind L.A.'s Bel-Air, Houston's Remington, and Dallas' Mansion and Crescent hotels—purchased the property and embarked on a lavish, many-million-dollar renovation program. In typical Rosewood fashion, the work has been slow, methodical, subtle—refining what's best, eliminating what isn't, taking great pains not to alter the essential Hawaiian character of this legendary hideaway. Now, with most of the job done, the new Hana-Maui stands ready to become one of the Pacific's premier luxury resorts.

Hana-Maui begins with a dramatic fifteen-minute flight on a small plane from Maui's main airport. Flying low, one sees extraordinary close-up views of rugged black lava cliffs, emerald-green forests—all unmarred by hotels, condominiums, tourism. This is the primeval Hawaii one dreams about—a Hawaii that's become harder and harder to find. The feeling of having flown back in time is intensified upon landing at the tiny Hana airport, when the hotel's red-and-black 1930 Packard jitney meets arriving guests.

The low main building faces the old Hana Ranch, where Hereford cattle roam on sloping fields backed by the dormant Haleakala volcano. Guests stay in sand-colored cottages with shake-shingle roofs. At present, all forty-eight of the resort's original rooms have been totally redone, and fifty-seven new garden cottages will be completed by next June. Interiors are decorated in pale colors—with bamboo furniture, king-size beds, bread-fruit-patterned quilts, ceiling fans, tatami mats, bleached hardwood floors. French windows open onto small private courtyards. Bathrooms, dazzling with Italian tile, have sunken tubs, separate doorless showers, shell-shaped coconut soaps, large vanities made of textured stone. Each cottage also has a stash of green golf umbrellas, in case of tropical rain, and is stocked with its own coffee maker, Kona beans, and grinder.

Food is one of the great attractions of the new Hana-Maui; light, innovative dishes take advantage of Hawaii's bountiful fruits, vegetables, and sea life. Two cases in point: sautéed filet of opakapaka (a meaty Hawaiian fish) served with sliced papaya in basil cream sauce . . . and mahi-mahi (also a Pacific fish) steamed with lime and offered with fennel and citrus-fruit butter.

The great treat at breakfast is the brilliant fruit buffet: orangey halves of papaya, tiny squares of mangoes, bowls of sun-dried tropical fruits to combine with homemade macadamia-nut granola. Then try coconut waffles with passion-fruit syrup . . . or sourdough French toast with coconut syrup.

To work off the calories, Hana-Maui offers the usual resort possibilities—ocean swimming, snorkeling, scuba, tennis, a glorious new pool—as well as such unexpected ones as hula lessons and, best of all, horseback riding over the ranch's thousands of lush green acres, along a magnificent coast that edges bamboo forests full of incredible birds, plants, and flowers. For walkers and joggers, an old railroad bed—once used for transporting sugar—has been converted into a special fitness trail.

Guests keep track of organized events—hayrides, luaus, sunrise swims, breakfast hikes, shell lei-making instruction, exercise classes—with a printed schedule delivered, as on cruise ships, to rooms the night before. But, ultimately, Hana-Maui is not about organized activities; it's about getting away to a place of unbelievable beauty and peace. They have a saying at the Ranch: "Hana is the most Hawaiian place in Hawaii." It's true.

(Continued on page 284)

Williams Island is the pinnacle, the prize, one of life's great rewards for having taken on the world and won.

No wonder Sophia Loren maintains an apartment here. She knows that the people who created Williams Island have made a passionate commitment to excellence. From world class marinas to a magnificent tennis complex presided over by resident pro Roy Emerson. From the challenges of an 18-hole championship golf course to our soon-to-be completed Health Club and Spa.

All superbly enhanced by a hand-picked staff that takes uncommon pride in

making you feel special.

Best of all, the residences of Williams Island are ready for you right now. One, two and three bedroom tower suites with dramatically wide private patios in the sky which overlook lavishly landscaped gardens, cascading fountains, and our stylish new Island Club, the exciting social center of Williams Island.

Few places anywhere on earth combine residential elegance and enduring value with the unsurpassed service, luxury and style of Williams Island.

Residences from $200,000 to over $1 million.

Williams Island, 80 acres of exclusive island elegance on the Intracoastal Waterway between Miami and Ft. Lauderdale.

Sales Office open 9:30 to 5:30. Call 305/935-5555.

Toll-free 1-800-628-7777. Or write, Williams Island, 7000 Island Blvd., Williams Island, FL 33160.

This is not intended to be a complete statement of the offering, which is made only by Prospectus for the Condominium. Prices, plans, specifications and other terms of the offering are subject to change or withdrawal from time to time without notice.

A joint development of The Trump Group and Muben Realty Company, a subsidiary of Mutual Benefit Life Insurance Company.

© 1986 Williams Island Associates, Ltd.

WILLIAMS ISLAND™

The Florida Riviera

It's a tough life. But somebody's got to live it.

Decidedly Deco: canary-yellow South Florida hotel, right; best of beaches, below: St. Lucia's palmy coastline

Harbor sight: Old San Juan's sixteenth-century Spanish Colonial fortress, El Morro, left; the look of luxury: ornamental orchids, below, at Hawaii's Hotel Hana-Maui

SUN SPOTS

Fast Facts: Hotel Hana-Maui

TO GO United, American, Western, and Hawaiian Airlines have frequent direct flights from major U.S. cities to Maui's jet airport at Kahului; from there, it's a three-hour drive or a fifteen-minute flight to Hana.
TO BOOK Phone: 808/536-7522; rates range from $335 to $475 per couple, all meals included.
TO PACK On this green Hawaiian ranch by the sea, blue jeans for riding and hayrides; everything cotton (not silk). For day: straw hats with feathered hatbands; shorts, skirts, pants, and, for hiking, sturdy shoes; swimsuits under muumuus, caftans. Chic evening look: long, multistrand "leis"—coral, ivory, turquoise, lapis lazuli, and freshwater pearl necklaces—over floaty caftans and sandaled feet. For men, gold-buttoned blazers, ties, and blue jeans.

CARIBBEAN NEWS

What's hot in the islands this winter—from supersonic air service to a Rockresort debut. By Despina Messinesi

JAMAICA Flying the Concorde at twice the speed of sound and landing on a tropical island less than two hours later will be possible for the first time this season thanks to Air Jamaica's new weekly supersonic service between New York and Jamaica. Flights—scheduled for every Saturday between December 20 and March 14—will leave JFK at noon and arrive at Montego Bay on Jamaica at 1:45 P.M.

Flying the Concorde not only saves two hours of travel time, it provides many fringe benefits: no long queues at check-in, a private waiting lounge, prompt baggage delivery on arrival. The cost ranges from the one-way supersonic fare of $799 to a $2900 package deal that covers round-trip air plus a week's holiday—room, food, airport transfers—at some of Jamaica's loveliest luxury resorts. At the vast **Half Moon Club**, for example, "Concordians" stay along the beach in white Georgian-style villas with pools, and spend the week playing golf, tennis, squash. . . riding, diving, and dining alfresco. Among the other posh Jamaican properties that have Concorde packages are Round Hill Hotel and Villas, The Sans Souci Hotel and Club, Trident Villas & Hotel, Marbella Club at Dragon Bay, and Jamaica Inn.

U.S. VIRGIN ISLANDS A splendid way to take in the remarkable beauty of these islands is via helicopter—a thrill now possible aboard Air There, which has just introduced special sightseeing flights from its helipad at the St. Thomas airport. Besides soaring above Charlotte Amalie, the U.S. Virgin Islands' red-roofed capital city, the helicopter swoops down along the long, glorious Magens Bay Beach and hovers over neighboring St. John's island and the lovely beaches of Rockresort **Caneel Bay**. Air There also has a romantic package for two that includes a helicopter flight to an unpeopled Virgin Islands island—and a picnic basket filled with lunch and a bottle of wine. After a day at the beach, an Air There helicopter returns to zip you back to civilization.

On the large green U.S. Virgin Island of St. Croix, great expectations currently focus on the scheduled opening early next year of the new Rockresort **Carambola**. Spread across twenty-six acres of a palm forest edging Davis Bay beach, the luxe new complex will have twenty-six two-story buildings with six guest rooms each. Designed and decorated in low-key, tried-and-true Rockresort fashion, all accommodations will have sitting areas, bars, and very private screened-in sundecks or patios. A large main house has two restaurants, a bar, shops; a pool area and four tennis courts are nearby. A major attraction of this new Rockresort on St. Croix will be its proximity to the twenty-year- *(Continued on page 286)*

Top, MICHAEL O'CONNOR; two middle, FOUR BY FIVE; bottom, DOUGLAS PEEBLES

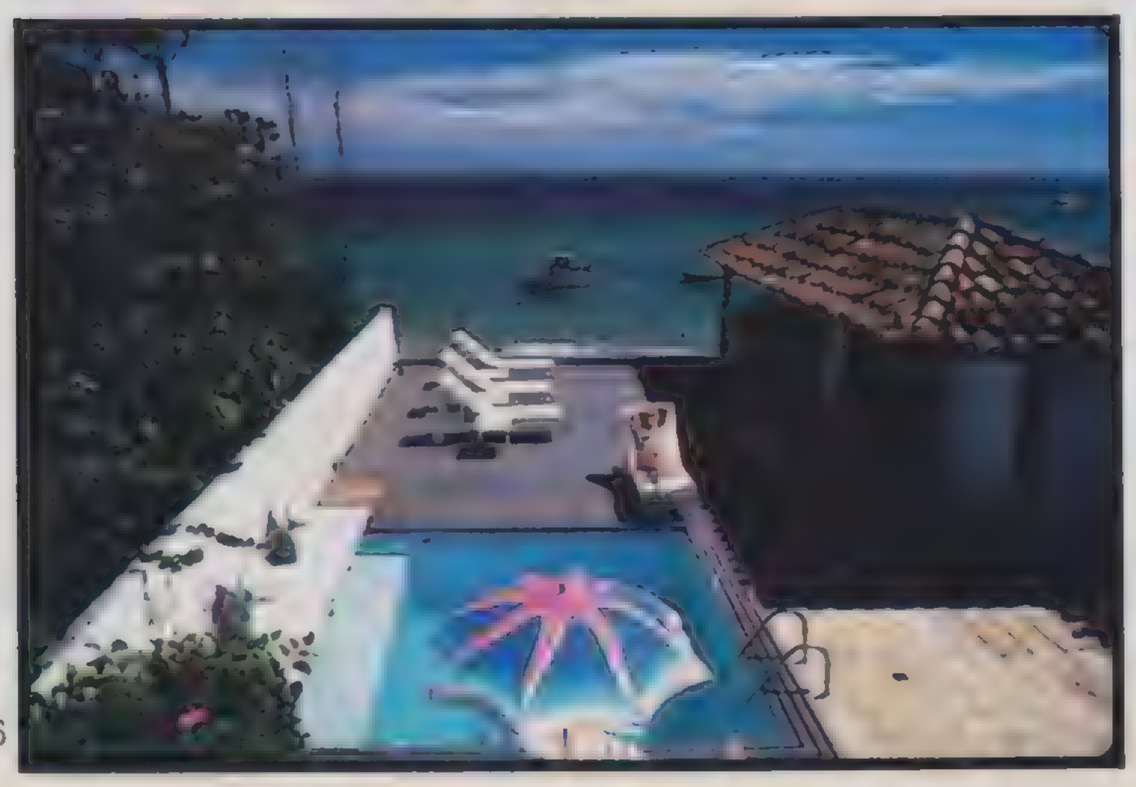
© 1986 Renfield Importers, Ltd., New York, N.Y. Jewelry: BULGARI

START WITH MARTINI & ROSSI,
ADD ICE AND STIR EMOTIONS.

MARTINI & ROSSI

Luxury on the Gulf: the grand new Ritz-Carlton hotel, above, at Naples, Florida; two undersea scenes: flashy Pacific fish, right; divers of the Caribbean, below

Straw hats and smiles—in Jamaica, left; pool with a view, below, at Pousada dos Búzios, Búzios, Brazil



SUN SPOTS

(Continued) old, eighteen-hole Robert Trent Jones golf course, formerly known as Fountain Valley. Shuttle buses will take Carambola guests from the resort to the adjacent golf club, where a marvelous long terrace—with great views of tropical valleys, tall palms—is wonderful for breakfast, lunch, snacks.

ST. MARTIN On the half-French/half-Dutch island of St. Martin, both sides are booming. In fact, it's a toss-up as to which side has more news. On French St. Martin, people are still speculating about **La Belle Creole**, a twenty-five-acre resort that has stood unfinished for twenty-five years. Now under the management of Conrad International Hotels, La Belle Creole is set to open, at last, in early 1987. With a central paved plaza, cobbled walkways, tiny courtyards, and twenty-seven stone guesthouses with red-tiled roofs, wrought-iron balconies, and wooden doors, La Belle Creole looks like a Mediterranean fishing village—which is the idea. The exceptionally large guest rooms—done in chestnut and light oak woods, French Boussac and Souleiado cottons—have air-conditioning, ceiling fans, color TVs (that pull in U.S. channels via satellite dish), and, of course, sea views. There are also four tennis courts and all kinds of water sports.

In the French town of Marigot, a handsome restored gingerbread house holds the French couture collections of La Romana. Coming to this super-shop on January 15: two sister boutiques—one all Fendi, the other starring Jolanda Marini's signature pearl collection plus other top Italian jewelry designs. The special appeal of shopping French/Dutch St. Martin: duty-free prices, which run 30 to 50 percent less than in the U.S.

Now in its second season, the restaurant Poisson d'Or—set in an old house above the bay in Marigot—hums with success. The cuisine is "nouvelle" and excellent. St. Martin's small town of Grand Case also has a string of good restaurants: Le Tastevin, facing the sea; L'Auberge Gourmande, in a hundred-year-old West Indian house; and L'Escapade, with French food and décor.

On the Dutch side of St. Martin in Almond Grove, Spartaco is the restaurant of the moment; the fare is Northern Italian and sensational. Guests may dine inside a restored West Indian almond-plantation house—eclectically decorated with touches of neoclassic, Art Deco, and post modern—or outdoors in the Italian sculpture garden.

Between Mullet Bay and Simpson Bay, **Point Pirouette**—a cluster of white villas with red roofs—is an attractive and convenient place to stay. Villa luxuries include breezy living rooms, two or three bedrooms, kitchens, maid service, private docks, sundecks, and swimming pools.

In Philipsburg, St. Martin's Dutch capital city, some seventy-five shops and cafés edge Front Street. Always packed with people ogling the duty-free price tags on clothes, souvenirs, china, silver, leathers, this narrow artery is "anchored" at each end by Little Switzerland, a chain store specializing in china, crystal, watches, and jewelry. (Other Little Switzerlands are in St. Barts and the U.S. Virgin Islands.)

Front Street's boutique, La Romana, stocks top Italian and French designs: Maud Frizon, Rossetti, Bottega Veneta, Krizia, Claude Montana, Gianni Versace, and more. Wisely selected, the collection is slanted toward cold climates as well as the Caribbean sun. To pamper clients, the shop serves drinks and espresso in its spacious beige salon. What's more, beginning January 15, La Romana will have its own sporty yacht (top speed, forty-five knots!) to transport customers and friends to its boutiques on nearby St. Barts and Anguilla.

ANGUILLA A six-minute flight from St. Martin across a narrow span of blue Caribbean will put travelers on the small British Crown Colony of Anguilla. What pleases most on this island is what is *not* here: no crowds, no cruise ships, no tourist attractions, no casinos. What Anguilla does have are superb white beaches, transparent pale-green waters great for swimming and snorkeling, plus a few special hotels and villas.

Word is fast getting out about the fantastic **Malliouhana Hotel**, the twenty-room/seven-suite resort where *(Continued on page 288)*

"Visit our tropical islands where you
can steal an Armani, Ferré, Krizia or Versace
in broad daylight."

It is one of the great blessings of civilization that there are still places such as La Romana International Boutiques in St. Maarten in the Netherlands Antilles, St. Barthelemy in the French West Indies and Anguilla in the British West Indies, where one may purchase the works of the greatest names in international fashions for men and women, free from artificial tariffs imposed by government bureaucracies. Names such as Fendi, Maud Frizon, Hublot, Bottega Veneta and more. And because these islands have a year-round tropical climate, European casinos (St. Maarten) and wonderfully sensuous beaches, coming here to steal your favorite Italian designer may seem especially sinful. And even slightly decadent. And absolutely marvelous.

"We'll see you at La Romana"—Jolanda and Augusto Marini.

LA ROMANA

Royal Palm Plaza St. Maarten · Couture Jewellery St. Maarten · Mullet Bay Hotel St. Maarten · Hibiscus Hotel St. Barthelemy · La Villa Creole St. Barthelemy · Mallioubaaa Hotel Anguilla

La Romana International Boutiques P.O. Box 421, St. Maarten, Netherlands Antilles Tel. (599-5) 2181 TLX. 8050 Roman NA

SUN SPOTS

(Continued) everything is the best of kind: Limoges china, Christofle silver, outstanding French cuisine, impressive wine cellar, three pools, and a nifty new exercise center.

Less well known and worth looking into is **Cul de Sac**, a Malliouhana-affiliated enclave of six neat one-bedroom cottages with living rooms, kitchenettes, decks. On a point at water's edge, the pool has been blasted out of coral rock; a West Indian restaurant completes the picture.

New, low-key, and very private is the beach resort **Cinnamon Reef** on Little Harbour. Here, each one-bedroom villa has a patio, living room, and dressing room; telephones are installed in rooms only if requested. (Also, for guests who seek undisturbed peace, only children over twelve are welcomed.) Sports facilities include two tennis courts, a sixty-foot pool, and a reef raft perfect for snorkelers. Villas are kept tidy by maids who come three times a day, constantly replenishing towels and water carafes. There's no tipping at Cinnamon Reef; instead, 10 percent is added to the room rate.

ANTIGUA Where were the Schwarzeneggers on their honeymoon? They were at the **St. James's Club** on Antigua, and they stayed in the Princess Suite, named in honor of the many royals—like Prince and Princess Michael of Kent—who have also vacationed here. Rimmed by sandy beaches, the St. James's Club has three discreet hideaways for serious sunning, as well as a central pool. At the Yacht Club Marina and long pier, the Dive Shop provides equipment for every imaginable water sport, from deep-sea fishing to sailing and scuba. Nautical and attractive, the Dockside Café overlooks the whole active scene and is busy anytime of the day or evening. New this Christmas is a complex of seventy-five villas clustered on the hillside above the beach, with three pools, a restaurant, and shopping area. Unexpected in the Caribbean: St. James's stable of Texas-bred quarter horses, easy to ride on nearby hilly trails.

DOMINICAN REPUBLIC An easy ninety-minute drive from the international airport at Santo Domingo, **Casa de Campo** has long been famous for its Oscar de la Renta-designed interiors, its six swimming pools, two Pete Dye golf courses, seventeen tennis courts and top-notch tennis clinics, and glamorous polo—with matches featuring the world's best players, clinics for everyone from beginners to experts.

Under dynamic new ownership for the last two years, Casa de Campo has been growing bigger and better—with one hundred new hotel rooms (housed in fifty two-story "casitas") and an additional 205 villas (Oscar de la Renta is still the resort's chief design consultant). Best of all, menus have been carefully revamped at the nine restaurants to emphasize Caribbean fish and local produce—and guests are returning home with rave reviews.

ST. JAMES'S CLUB

This year, experience the most relaxing vacation of your life – the very best of British hospitality, in the Caribbean's most perfect year-round weather. In 100 scenic acres, the St. James's Club Antigua offers a perfect blend of elegance, courtesy, fun and style.

The accommodations are superb, ranging from Club rooms, de-luxe rooms and elegant suites, through to some quite beautiful villas – all with private patios or balconies overlooking the sea.

• Two delightful beaches • Full size pool • Three Restaurants • Comprehensive watersports • Horseback riding • Tennis complex and All American Sports tennis clinic • Small European style gaming room • Discothèque • Private marina.

Antigua

For reservations or information call your travel agent or First Resort Corporation on New York (212) 308 3330 or Toll Free (800) 235 3505 or in Canada call Muriel Fleger on (416) 598 2693 or Toll Free (800) 268 9051

THE NEW PUERTO RICO

Island surprises: the splendor of Old San Juan ...the best hotels ever

By Despina Messinesi

What's up in Puerto Rico? The transformation of San Juan is remarkable. Big business thrives next to centuries-old fortresses and handsomely restored buildings. Hotels enhanced by millions of dollars are now full-fledged resorts.

Spread along the seashore, the city of San Juan divides easily into three sections: the small preserve of Old San Juan; Condado, the bustling, beachy, modern midtown district; and Isla Verde, the area nearest to the international airport.

On Isla Verde, the stunning, lobster-pink **El San Juan Hotel and Casino** is a spectacular resort—especially since a recent $45 million revamping. Its vast lobby has a vaguely Raj style, with high vaulted ceilings, dark paneled walls, henna marble floors, tree-tall potted plants, and even a pith-helmeted doorman. It is pleasantly clubby, with islands of armchairs and tables spread around a circular wine bar serving Dom Perignon and Beluga, vintage wines, classic native rum drinks, neat platters of nibbles.

Among the various El San Juan restaurants, Back Street Hong Kong, reached by a movie-set Chinese alley, has exceptional Oriental cuisine; Dar Tiffany, an attractive restaurant with fountains, serves excellent lobster and beef. At the informal La Verandah, guests may sit on a trade-wind-cooled terrace or in the air-conditioned dining room.

Around the twelve-acre grounds of the El San Juan, handsomely landscaped by Edward Durell Stone, Jr., there are three tennis courts and a large pool. Each day, a trained staff runs fitness classes ranging from water exercises to stretching and aerobics; a spa on the hotel's tenth floor offers saunas, steam rooms, massage, solarium, and more strenuous supervised activities.

Hotel rooms (there are just under four hundred) range from garden "casitas"—with shower stalls providing skylight views—to cottages along the beach, plus rooms and suites in the main building. All accommodations have wall safes, ceiling fans, two TV sets (one in the bathroom), three telephones, plus a hair dryer. . . and some rooms have a Jacuzzi at the foot of an enormous bed.

San Juan, the business capital of the Caribbean, does not depend exclusively on the vacation set for its bread and butter—and a number of its hotels now have superb concierge floors that provide special "club" services for executive business travelers. Since all of the club levels accept non-business guests, they offer a whole new style of luxury and service for resort travel.

One of the places *(Continued on page 290)*

NAPIER
IS
TASTIER.

Napier Fine Fashion Jewelry

SUN SPOTS

(Continued) most in demand now is the **Plaza Club,** the hotel within a hotel on the ninth and tenth floors of the **Condado Plaza Hotel and Casino**. Its lounge, with Italian leather sofas, potted plants, open bar, New York newspapers, and lovely views of the beach, is a delight. At its reception desk, the concierges will, if instructed, relay telephone calls and messages to guests' business meetings. A cross between secretaries and nannies, they will arrange plane, restaurant, and theater reservations, and, in a pinch, will even sew on a button. Rooms at the Plaza Club include complimentary breakfasts, and, of course, robes. After a morning swim, guests often turn up for coffee in a robe, confirming San Juan's dual business/resort personality.

Along the same stretch of seashore, two other top hotels have added executive floors. The **Condado Beach Hotel** calls its facility the **Vanderbilt Club**, after Cornelius Vanderbilt, who built the hotel in 1919. Closer to Old San Juan and overlooking the mottled stone walls of the eighteenth-century San Gerónimo fortress pounded by Atlantic waves, the concierge floors of the celebrated **Caribe Hilton International** are named **Vista**.

The beauty of Old San Juan, a knot of city about seven blocks big, comes as a pleasant shock. Now masterfully restored, its seventeenth- and eighteenth-century town houses are painted sand beige, pale blue, shrimp pink, sunflower yellow, pistachio green, and Versailles grey—trimmed with marshmallow white. All have balconies, like bold signatures written in ink-black wrought-iron or sturdy wood, and often black filigree iron arms holding enchanting street lanterns.

The cobbled streets of this museum-quality city are clean. The pristine white church of San José stands on a large square near the Museum of Pablo Casals, the virtuosic cellist who lived in Puerto Rico. And a few doors away, the restaurant Amadeus prepares delicious, simple, and light dishes made entirely with local products: *tostones*, crispy fried plantains, which are as addictive as peanuts; chicken cooked with honey and rum; and a refreshing salad made with tropical fruits—coconut, papaya, mango, grapefruit. Among the many charming little shops in Old San Juan, the surprises are the factory outlets of Polo/Ralph Lauren, Bass, and Hathaway.

Thirty minutes west of San Juan, the creamy Dorado Beach—originally a Rockresort—has been taken over by the Hyatt Corporation, which has invested $30 million to refurbish and landscape this one-thousand-acre property, as well as Cerromar, its nearby sister hotel. At the **Hyatt Dorado Beach**, a sportsman's paradise, two eighteen-hole Robert Trent Jones courses rank among the top fifty in the world. (More than $350,000 was recently spent just on maintenance equipment.) Most golfers sign up for the lessons with the famed pro Chi Chi Rodrigues and book their starting time two days in advance. A major event scheduled for January 2-7, 1987, is the Pro Am Tournament. Dorado's seven tennis courts open at 6:30 A.M. and are in play into the evening under lights.

At the **Hyatt Regency Cerromar Beach**, the news is its $3 million water playground: a man-made mountain, thrilling roller-coaster slides as swift as St. Moritz's Cresta Run, islands landscaped with thirty-thousand tropical plants, plus bridges, walkways, grottos, bars, and Jacuzzis under curtains of waterfalls. At night, when this four-acre installation is closed and illuminated, it looks like a set for a Steven Spielberg film.

The spectacular new Cerromar pool playland, as well as its two golf courses, are open to Dorado guests. In return, Dorado's two golf courses and its Su Casa, a formal restaurant in a restored Spanish colonial house, receive Cerromar visitors.

Make it last.

When you work at it, it shows.
In a toned-up, healthy, firm body. It shows.
And it lasts. Come work at it. At Safety Harbor.

SAFETY HARBOR
SPA & FITNESS CENTER

A Lancôme Skin Care Institute
Safety Harbor, Florida 33572
1-800-237-0155 Nationwide
1-800-282-1055 Florida

Spa Facilities for Men and Women • Golf • Tennis
Fine Cuisine • Resort Accommodations

RISING STARS

The lures of Barbuda, Grenada, and St. Lucia

By Margaret Zellers

BARBUDA Barbuda is not Bermuda or Barbados. It is very much its own island, known only to a few savvy travelers who make the fifteen-minute flight from Antigua. Its beaches are among the Caribbean's best: miles of white sand where your footprints join only those of the shorebirds. Bone-fishing, snorkeling, nature walks, and the occasional game of tennis on one of Coco Point's two courts are the main diversions; reading a book or talking with friends are alternatives.

William Cody Kelly's **Coco Point Lodge** punctuates one end of a miles-long band of sand. Most of the thirty-two rooms—decorated with white paint and chintz—are in several single-story houses. The remaining rooms are near the clublike main building where guests gather for cocktails and dinner. It was Kelly's place that put Barbuda on the holiday map—and his eight-passenger plane will put you at the resort; the fare's included in your $400 to $600 daily rate, along with all food, drinks, sports (including fishing) equipment, and other expenses. Only tips, Antigua's taxes, and Champagne are extra.

Barbuda's other resort of note is **Village Soleil**, with just ten bedrooms divided among cottages and a clutch of beachside units. Owner/managers André and Danielle Cloutier head here every fall from French-speaking Canada to spend most of their time in bathing suits, as you will, too. Excellent dining—lots of grilled fish with intriguing herb sauces—on a patio overlooking the sea.

GRENADA With southern shores that rise from white beaches to verdant hills, and a cliff-edged northern coast that plunges straight down to the spuming sea, Grenada is one of the Caribbean's most ravishing isles. Although *(Continued on page 292)*

Hartmann's primary colors.

Now cocoa rounds out the Hartmann packcloth palette. And you get a trio of rich colors to choose from. Cocoa, coffee or navy. Colors as classic as the designs they cover.

Of course, our primary consideration is luggage that functions. Strong 100% nylon packcloth handcrafted with durable vinyl trim. A complete lineup of casual styles, each with the ingenious features of Hartmann luggage.

Features like plentiful pockets. Spacious compartments. Comfortable handles for easy handling. Zippers in thoughtful places.

Hartmann knows what you want in luggage. But only you know which color you want. The decision is yours. And that's primary.

hartmann®

We don't cut corners.™

Send for a list of your nearest Hartmann dealers. Dept. 11V 37 Hartmann Drive, Lebanon, Tennessee 37087 © 1986 Hartmann Luggage

Du Pont TEFLON®
water & stain repeller

ONE OF THE WORLD'S THREE GREAT RESORTS JUST BECAME ONE OF THE WORLD'S TWO GREAT RESORTS.

"Take the weight off your shoulders. And other places, too."

Come to the new La Costa. Telephone today for reservations and information: 1-800-854-6564. In California, 1-800-542-6200. **La Costa**

One of the world's two great resorts.

THE MOST CIVILIZED HOTEL IN THE TROPICS

Mayfair House. The savoir-faire and service of Europe, made enticingly more exciting by the free-spirited, uninhibited flavor of Miami's Coconut Grove. A small, personal hotel where every suite comes complete with its own Japanese hot tub on a secluded tropical patio. Surrounded by the elegance and élan of Mayfair, the stylish shopping enclave of the Americas. Non-smoking suites and complimentary limousine service available.

Mayfair House

hotel grand luxe
3000 Florida Avenue, Coconut Grove, Miami FL 33133
For information and reservations,
(305) 441-0000/(800) 433-4555/Florida (800) 341-0809
Or call your travel agent.

SLH "The Leading Hotels of the World"

SUN SPOTS

(Continued) popular years ago with British travelers, Grenada has never come into focus as a major Caribbean destination. For one thing, there are less than six hundred rooms for visitors, and most of these are in small inns.

The **Ramada Renaissance**, Grenada's only real hotel, is a $15 million renovation; it opened with a splash last February, when it played host to five Caribbean prime ministers during President Reagan's visit. Today, as always, the long beach of Grand Anse is its prized attraction.

Small hotels best capture Grenada's charms. Many provide pools and pleasant rooms a stroll away from the sea—as is the case at **Spice Island Inn**; others, such as the **Secret Harbour** and **Horse Shoe Beach** hotels, are hillside retreats with rooms that have mahogany four-posters and spectacular views. **Calabash Hotel**, in a nest of bougainvillaea and tropical growth on the shore of L'Anse aux Epines, goes so far as to lavish a private pool on one of its cottages; the others are comfortably furnished—and angled for privacy—just across the lawn from the beach.

At **Twelve Degrees North**, a band of airy housekeeping apartments rimming a hillside, the lures include private balconies, maid-service, a tennis court, and communal pool. The white stucco apartments of **Cinnamon Hill** offer many of the same pleasures on a slightly grander scale. In Grenada's capital of St. George's, harborside cafés, like Delicious Landing or the second-floor Nutmeg, are the island's midday social centers; from here, water taxis can speed you to the nearby beach of Grand Anse. For a more ambitious excursion, sailors should check with Grenada Yacht Services and Spice Island Marine Services about day cruising, perhaps north to Grenada's little-known sister island, Carriacou, where the beach-lined town of Hillsborough is one street wide, and the pace is from slow-to-stop.

Back on Grenada, a lovely drive to the island's north coast—through small fishing villages, past lush spice plantations—leads to wonderful West Indian food at the plantation great house, Morne Fendue. (Reservations can be made through your hotel.)

ST. LUCIA About a hundred and fifty miles north of Grenada, lush St. Lucia—with its peaceful fishing villages and bays, enchanting coves of butterscotch-colored sand, and stunning mountain peaks blanketed with foliage in shades of green worthy of a Gobelins tapestry—is another of the Caribbean's great beauties.

The Cunard Hotel La Toc & La Toc Suites, spanning one hundred and ten acres just south of the capital of Castries, is the island's toniest resort. Fresh from a $3 million renovation, La Toc has fifty-four new suites that are wonderfully luxe. Some come with private mini-pools; all provide extraordinary services—from streamlined check-in to personal stewards. *(Continued on page 294)*

Underground classic

The year was 1969.

Not everyone was into protest and La Huelga, bra-burning and radical chic.

The fashion underground was talking about a new perfume which had quietly surfaced in Paris.

It was fresh but not virginal. Bold but never aggressive. It had what the French call "presence."

Today, 17 years later, it is still very much with us.

It flourishes in spite of minimal fanfare and an advertising budget that wouldn't keep Colette in stickpins. Not even rhinestone stickpins.

It's a classic, durable as the films of Von Stroheim, the cut of a Poiret gown, the chic of a Sargent countess.

And classics don't need million-dollar hype. Just women of impeccable taste.

PARIS

© 1986, COMPAR, Inc.

Nordstrom

ELEGANT

Own an elegant condominium apartment on the Venetian Causeway

ON BELLE ISLE

The remaining apartments start at

$99 PER SQ. FT.

Only air conditioned interior space is included in square footage. Terraces are a bonus.

TENNIS
RESTAURANT
MARINA

CITY BAY VISTAS TROPICAL GARDENS

NINE ISLAND AVENUE
On Belle Isle, Venetian Causeway
Miami Beach, Florida 33139

Sales office open 7 days, 10:00 am-6:00 pm
Apartments shown evenings by appointment
(305) 672-0999

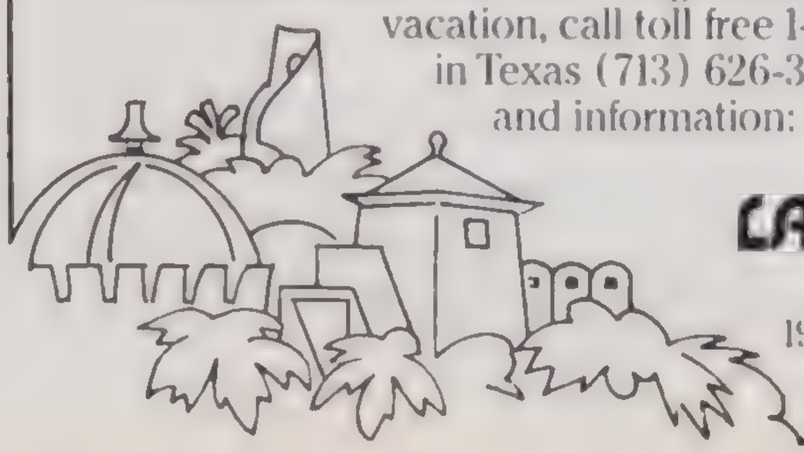
This is not a complete statement as to Nine Island Avenue. Complete details are available in condominium documents to be furnished by the developer to the buyer. Prices subject to change without notice. Broker participation invited. This is not an offering to New Jersey residents and is void in all other states where prohibited by law. The complete terms are in an offering plan available from the sponsor

Why did a Bolivian billionaire choose to build his 'dream world' in Manzanillo, Mexico?

One visit to this magical setting will tell why. For this is an unequalled sun paradise—a place where each moment is a feast for the eye, soul and body. It is where lush palm covered hills slope gently to sandy beaches and calm bay waters. Where the air carries the scent of bougainvilleas and where time literally loses it's meaning.

The late Bolivian tin magnate, Antenor Patiño was a man of uncompromising tastes. He envisioned his 'dream world' as a private hideaway for himself and his many friends. Las Hadas was created with unprecedented attention to detail, and in 1974 a 'Gala in White' was attended by hundreds of guests from all over the world. In 1975 a plan was unfolded to meet the demands of discriminating global guests. Recreational amenities were expanded and construction began on a complete, master-planned resort community that would preserve the natural beauty.

Today, in addition to Hotel Las Hadas, there are villas and condominiums with golf, tennis and marina privileges included—available at far less than a kings ransom. For your incomparable vacation, call toll free 1-800-231-2633 in U.S. & Hawaii, in Texas (713) 626-3904 or write for reservations and information:



LAS HADAS RESORT

3/D International Tower
1900 West Loop South, Suite 1670
Houston, TX 77027

SUN SPOTS

(Continued) While guests in the hotel section of La Toc don't have all the comforts offered by the suites, they share two big pools, plus wind-surfboards, sailboats, and other water-sports facilities at the beach.

Though La Toc has luxury to spare, tourism has not yet stepped with a firm foot on St. Lucia, and Castries is still very much a West Indian town. The weekly produce market is the main event, and the handful of shops that might cater to visitors do so mostly by offering batik, silk-screened, and other colorfully dyed fabrics. Bagshaws, the most sophisticated studio/shop of the lot, is an easy walk along the beach from La Toc, followed by a heart-pumping climb up a rocky slope.

While most of St. Lucia's hotel development is centered a few miles north of Castries, it is along the west coast, south of the capital, that the island's personality can best be enjoyed. Here, Marigot Bay is an enchanting harbor that cups **The Moorings'** charter yachts and the **Marigot Bay Resort**—with comfortable cottages clutching the hillside in ever more spectacular settings.

For the ultimate in views, privacy, and luxury, there's **Mago**, St. Lucia's grandest private villa. Palatial on its hillside, with three bedrooms, a swimming pool, and a full-time staff, Mago can be rented for $2850 for a winter week; $1850 from now until December 15.

Fast Facts: The Caribbean

TO GO American, Eastern, Pan Am, TWA, Air Canada, BWIA International, and Air Jamaica fly from North America to and around the major islands of the Caribbean. Leeward Islands Air Transport (LIAT) has an extensive inter-island schedule that takes in more remote destinations like Barbuda.

TO BOOK **Anguilla:** Mallouhana Hotel—$320 for a double room, no meals; 212/696-1323...Cul de Sac—$120 for two, no meals; 212/696-1323...Cinnamon Reef—doubles at $250, no meals; 212/249-6840. **Antigua:** St. James's Club—$385 for two, includes breakfast and dinner; 212/308-3330. **Barbuda:** Coco Point Lodge—$400-$600, including three meals a day; 212/696-1323... Village Soleil (open December-April only)—$230-$245 per couple per day, including all meals; 418/275-3861. **Dominican Republic:** Casa de Campo—doubles at $180, no meals; 305/856-5405. **Grenada:** Ramada Renaissance—doubles at $140, no meals; 800/2-RAMADA...Spice Island Inn—suites from $180 to $215, including breakfast and dinner ...Secret Harbour Hotel—suites at $115, no meals...Horse Shoe Beach Hotel—doubles at $95, no meals...Calabash Hotel—suites from $200 to $350 per couple, including breakfast and dinner...Twelve Degrees North—one-bedroom villas at $95, no meals ...Cinnamon Hill—one-bedroom villas at $121, without meals; phone for all six of the

above properties: 212/840-6636. **Jamaica:** Half Moon Club—$190-$270 for a double room, no meals; 212/832-2277. **Puerto Rico:** El San Juan Hotel and Casino—doubles from $190 to $290; 800/468-2818...Condado Plaza Hotel and Casino—$175-$215; 800/468-8588...Condado Beach Hotel—$150-$215; 800/468-2775...Caribe Hilton International—$179-$229; 800/HILTONS...Hyatt Dorado Beach—$330 to $420, with breakfast and dinner; 800/228-9000...Hyatt Regency Cerromar Beach—$190-$225, no meals; 800/228-9000. **St. Martin:** La Belle Creole—doubles from $210 to $460, including breakfast; 800/HILTONS...Point Pirouette—two-bedroom villas at $625 a day; 212/832-2277...**St. Lucia:** Cunard Hotel La Toc and La Toc Suites—doubles, $150-$190; villa suites, $225-$300; meals additional; 800/528-6273...Marigot Bay Resort—$135 for a double, no meals; 212/832-2277. For villa rentals (including "Mago") on St. Lucia, call Caribbean Home Rentals at 305/833-4454. **U.S. Virgin Islands:** Rockresort Caneel Bay, St. John—doubles from $325 to $485, including meals; Rockresort Carambola, St. Croix—doubles at $380, with meals; 212/586-4459. For Air There helicopter flights, St. Thomas, call 809/776-9464.

TO PACK Rule of thumb: On islands with a British past, dress is conservative—jackets for men, even for lunches at the hotel, and ties at dinner time. For women, the best of country-club dressing. On islands flying the French Tricolore, women show more body; at beach-level bistros, lunch is in swimsuits. At night, women go exotic and jeweled; men are spruced-up but informal. Pool and beach dressing differ: At hotel pools, women turn up a bit glitzy for sunning—designer bathing suits, sleek sandals, a sarong for poolside buffet lunch. For beach, most anything goes. Swimsuits are minimal.

BÚZIOS, BRAZIL

The St. Tropez of South America

By Christopher Cox

On Fridays, when Rio gets to be too much (if Rio can ever be too much), hip Cariocas head for the tiny Eden called Búzios, a well-kept secret with movie-set beaches that lies on a peninsula 125 miles to the northeast. You can make the trip by car, or you can hop a small plane that soars over Sugarloaf, zigzags along the coast, and then lands in a dusty field, scattering a herd of wild goats. The welcoming committee might include a mud-encrusted Jeep and a pair of wide-eyed native children, so black they appear blue, sipping coconut milk from Coke bottles. Búzios is to Rio what the Hamptons are to New York City: a weekend haven for the rich and famous and young. But unlike its North American counterpart, it has held onto its fishing-village charm. As your Jeep rolls into town, with the sun going-going-gone, *(Continued on page 301)*

NASSAU, BAHAMAS

Privileged Privacy.

Just west of Nassau lies a new resort for the perceptive few who appreciate style, elegance and gracious service. All the amenities of a private club ... personal concierge, full health spa with individual diet and fitness programs, pool, private beach, tennis and exceptional dining. Classic colonial accommodations nestled among palms and lush tropical foliage.

The Royal Bahamian ... a new island retreat for the most discriminating world traveler.

THE ROYAL BAHAMIAN
HOTEL & VILLAS
A WYNDHAM RESORT

Wyndham Reservation Service
U.S. 800-822-4200
CANADA 800-631-4200

Windermere Island Is Hard To Find.

Deliberately.

It's the way the islands used to be. Unspoiled beaches, casual elegance, superb tennis and all water sports. Dinners worth dressing for. Perfect weather all year.

And a guest list that reads like an international Who's Who. Not exclusive, really. But not for everyone.

Speak to your travel agent for details or call our office (800) 237-1236. In New York call (212) 839-0222.

Windermere Island Club
Eleuthera • Bahamas

A Venice Simplon-Orient-Express Hotel

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

The experience you seek. Kent.
KENT
FAMOUS MICRONITE II FILTER
KINGS
KENT
KINGS
KENT KINGS

Think of us as the jewel of the Caribbean.

Come bask in the beauty of duty-free shopping
for the world's finest watches, jewelry, china, and crystal.
We're renowned in the Caribbean for carrying
the leading brand names at some pretty dazzling prices.

Little Switzerland

St. Thomas · St. Croix · St. Martin · St. Barth · Puerto Rico

Send $5.00 for our color catalog before you visit us. Call toll-free 1-800-524-2010 for more information.

SUN SPOTS

(Continued from page 295) you see little or no hint of the rich who reside here, save for a few closet-size boutiques and candle-lit restaurants that pop up among squat clapboard buildings, vine-covered private houses, and doorless bodegas that are all rumble and smoke and stir.

There are accommodations to suit all tastes in Búzios. If you choose a *pousada* in town, you can do without a car (arrangements can be made to take you to any beach that isn't within walking distance). But the more exclusive spots, such as the **Albergue de L'Hermitage**, are on the other end of the peninsula. Indeed, the elegant new **Pousada nas Rocas** is on an island just offshore and has its own ferry to take guests back and forth.

Days in Búzios follow a circular pattern. People rise at 11:00 A.M. for breakfast and then sleepwalk off to the beach, a different one, or even two, every day. There are twenty-seven strands (thirty-six, say the locals, if you count the ones that are hard to reach). The young crowd favors Gériba, a long sweeping arc of sugary sand where you can windsurf, kayak, or loll outdoors at the Bar do Tony, run by a former New York fashion model.

If you want to shop and sun, there's Ossos, at the end of town, a pleasant strip of boutiques and private cottages swamped in purple bougainvillaea and matching orchid trees. If you crave privacy and nude sunbathing, just follow a nearby path uphill, through a wood, until you stumble down a dune to Ferradura, a short quarter-moon of sand. . . or venture further on—to tiny, isolated Ferradurinha, which is encircled by rocks and by trees that rain flowers.

Despite all the sun-worshipping, Búzios is a late-night town. During the week, people congregate in the bars for a Brazilian soap opera on TV and a nightcap, and then breeze off to bed; but on weekends, when the Cariocas flood in, the whole town inhabits the streets. Five o'clock is the lunch hour, and nap time is from seven or so until the cocktail hour, which begins at nine and has 120 minutes in it. At eleven, you head for one of the first-class restaurants, such as Streghe, for a light (and perfect) pasta, or to Au Cheval Blanc for splendid local fish. A few *caipirinhas* (a killer drink made with lime juice and the potent sugarcane liqueur *cachaça*), a sticky Brazilian dessert—and by midnight, you should be ready to join the party outdoors.

No neon signs announce the hot spots, because the best party places are hidden behind closed doors or at the back of tropical gardens. At Estalagem, a laid-back bar run by Bruce Henry, an American jazz bass player, some of the most famous jazz musicians in Brazil (Moraes Moreira and Marcio Montarroyos, to name two) come in for weekend jam sessions. Some of the visitors who have sat in include members of the B52s and Talking Heads. At Marruelle, owned and designed by a French artist, people loll on huge pillows against columns that look like giant melted candles. The music shifts easily from Brazilian pop to classical to New Wave. A group of musicians from Rio may drop in, and the whole crowd will wind up singing and dancing sambas until the window curtains begin to glow with sunlight. Just like Carnival.

Fast Facts: Búzios

GO Varig Brazilian Airlines, Pan Am, Aerolineas Argentinas, and Japan Air Lines fly from the U.S. to Rio (out of New York, Miami, Los Angeles). From there, your best bet is to hire a car—or a small plane—to hop up to Búzios.

TO BOOK Albergue de L'Hermitage—rates are approximately $80 for a double, with breakfast. Address: Rod Amaral Peixto, Baia Formosa, 28900 Armacão dos Búzios, RJ, Brazil. . . Pousada nas Rocas—approximately $90 for a double room with breakfast. Address: Ilha Rasa 9Km, 28900 Armacão dos Búzios, RJ. Brazil. *Note*: Abreu Tours in New York (212/661-0555) can arrange daytrips and overnights to Búzios from Rio via private car; Adam Carter at Brazil Nuts (718/834-0717) can custom-tailor a complete Búzios adventure.

TO PACK Uncluttered, sophisticated styles. To walk to the beach, short shorts and pareos

(Continued on page 302)

JAMAICA

Suspended above a turquoise sea

Rolled by gentle breezes

Every trouble melted away

Come Back to Yourself.

The Half Moon Club, one of the Elegant Resorts of Jamaica, has long been the Caribbean's most exclusive complete resort. An unspoiled landmark of high standards and gracious living, Half Moon will never go out of style.

Because only Half Moon gives you everything; a choice of superbly decorated hotel suites, cottages and villas; 400 acres of magnificent grounds; a mile of private white sand beach; a Robert Trent Jones 18 hole golf course; 19 fresh water pools; 13 tennis courts — 4 lit; 4 squash courts; snorkeling, fishing, sailing, scuba diving, wind surfing; sauna, massage and nautilus gym; shopping arcade, nightly entertainment and a choice of two world class restaurants. The enjoyments are endless — see for yourself. And discover why Half Moon has no equal.

For reservations, brochure and further information on our Platinum and Half Moon Plans, see your Travel Agent or call RR 800-223-6510 ERJ 800-237-3237

"HALF MOON ...THERE IS ONLY ONE LIKE IT"

René Lecler, renowned author of *The 300 Best Hotels in the World*

THE HALF MOON CLUB
Heinz E. W. Simonitsch
Managing Director
Montego Bay, Jamaica W.I.
Tel: 809-953-2211 Telex: 5326

SUN SPOTS

(Continued from page 301) cover abbreviated bikinis. In the evening at waterfront bars, shorts. To dine in small French restaurants, immaculately tailored jeans, jumpsuits, chunky costume jewelry. For men, jeans, tieless open-neck shirts.

MEXICO'S SECRET BEACHES

The simple pleasures of two totally unspoiled resorts. By Luisa Valenzuela

In a brochure published by the tourist office of Oaxaca, following all of the enticing information about this gorgeous region of Mexico, there is a disclaimer aimed at North American travelers: "If you're looking for the night life of Acapulco or the beach life of Cancún or Cozumel, then Oaxaca should not be your *only* destination."

But if your idea of paradise calls for the bluest of oceans, dark golden sand, sensual mountains, coconut groves, and an incredible variety of unspoiled beaches, then you definitely *should* think about escaping to the Oaxacan fishing villages of Puerto Escondido and Puerto Angel.

To reach Puerto Escondido, you can fly directly from Mexico City on Mexicana Airlines four times a week. Far from being a port, as its name suggests, Puerto Escondido is just a neat street of cafés and fish restaurants overlooking a large, beautiful bay on the Pacific Ocean. Of its uncomplicated—and unbelievably inexpensive—hotels and pensiones, one of the most charming is the **Hotel Santa Fe**. Very near town and practically on the beach, it has a relaxed tropical ambience—thatch-covered dining terrace overlooking the ocean, small pool, rooms with ceiling fans—and offers the choice of tame or rough sea, depending on whether you walk toward town or toward Punta Zicatela, the domain of surfers.

Indeed, one of the biggest attractions of Puerto Escondido is the possibility of choosing just the kind of surf and beach that suits you—from the swimming-pool-like waters of the tiny bay of Puerto Angelito to the impossible-to-face waves on the vast, splendid stretch of sand at the foot of the **Castel Puerto Escondido Hotel** (especially lovely at sunset for long, lonely walks). Guests at the Castel also delight in a huge pool surrounded by palms and well-tended gardens. The Castel is the closest Puerto Escondido comes to having an "international" hotel—and if you stay here, be sure to choose a room facing the sea and *not* facing the bar.

Taxis in Puerto Escondido are always ready to take hotel guests on excursions. The most interesting of the day trips is to the Chacahua lagoons—a magical world of mangrove trees and herons and vast expanses of mirror-like waters. Do not take an excursion to Puerto Angel, however. *Go* to Puerto Angel—and *stay* there.

Puerto Angel is an enchanting spot, an underdeveloped Positano of great Mediterranean charm—but in the tropics. If you are in the mood for adventure and surprise, stay at the **Posada Cañon Devata**—rising up from the middle of a tame jungle and decorated with furniture made from old canoes that were carved from a single tree trunk. For more traditional beach living, **Hotel Angel del Mar** has a glorious location looking out not only on the Bay of Puerto Angel but also the rolling, tree-covered mountains.

In Puerto Angel, the beach at Panteón has gentle surf and is excellent for swimming—but if you want extraordinary beauty, you must go to Zipolite. Here, you'll find everything from deserted areas for nude swimming and sunbathing, to little vegetarian restaurants for purists, to fishermen's huts where you can rent a hammock or have a lunch of fresh grilled fish, with the waves crashing against the rocks nearby. The water is astonishingly transparent—but beware! The sea is wild, which adds to its magnificence.

The only bad news about the Oaxacan coast is that since the Mexican government believes people are attracted to more sophisticated places, they are planning a "modern" resort at Santa Cruz Huatulco. For the moment, however, this Oaxacan town remains pretty much unspoiled—especially if you rent a motorboat and take to the sea to visit the dozen bays that pop up one after the other, all different, all inviting, like the best of one's tropical dreams. But hurry—Club Med has already broken ground for its newest village. . . .

Fast Facts: Oaxaca Beaches

TO GO Eastern, American, Pan Am, Aeromexico, Mexicana, Western, and Continental airlines fly from the U.S. to Mexico City. From there, Mexicana flies on to Puerto Escondido. Travelers can also fly from Mexico City to the enchanting Colonial town of Oaxaca—with it's baroque churches made of luminous green quarry stone—before taking a small plane on to Puerto Escondido or Puerto Angel.

TO BOOK **Puerto Escondido:** Hotel Santa Fe—doubles go for $20 a day with breakfast. Write: P.O. Box 96, Calle del Morro S/N, Puerto Escondido, Oaxaca, Mexico. . . Castel Puerto Escondido—doubles at $28, including breakfast; 718/253-9400. **Puerto Angel:** Posada Cañon Devata—doubles at $20. Write: Suzanne & Mateo Lopez, P.O. Box 74, Pochutla, Oaxaca, Mexico. . . Hotel Angel del Mar—$20 a day for a double room; write: P.O. Box 40, Pochutla, Oaxaca, Mexico. *Note:* All prices are approximate.

TO PACK Your entire wardrobe fits into a tote: swimsuit, beach towel, khaki pants, shorts, three cotton shirts, nightie, tennis shoes. On the spot, buy a one-dollar straw hat to protect yourself from the strong sun. In *mañana*-land, leave watch at home.

Grand Marnier Liqueur

PARIS — FRANCE

750 ml (25.4 fl.oz) · 80° Proof

Paradise found.

For gift delivery anywhere call 1-800-CHEER-UP (except where prohibited by law).
Product of France. Made with fine cognac brandy, 80 proof. © 1995 Carillon Importers, Ltd., Teaneck, N.J.

Bronze 1 base/Cerise blush
Powder & Concealer–Intensity 1
Eyes–Deep Periwinkle/Golden Peach
Regal Purple liner/Ultra Violet mascara
Lips & Nails–Raspberry Royale/Pink Orchid liner

Bronze 3 base/Terra Cotta blush
Powder & Concealer–Intensity 2
Eyes–Evergreen/Coral Dust
Evergreen liner–Ultra Black mascara
Lips–Golden Rose/Copper liner

Copper 5 base/True Red blush
Powder & Concealer–Intensity 4
Eyes–Purple Heather/Lilac
Star Sapphire liner/Ultra Black mascara
Lips–Torrid Red/Pure Red liner

COSMETICS NEEDED A

That's why I created Juin Rachèle.

Ever since I started working on my products five years ago, my focus has been color. Color to complement the myriad skin shades that exist today in our cosmopolitan communities. Colors, rich and exciting to entice women of all skin shades to use them more creatively.

In creating Juin Rachèle Cosmetics, I did what the major cosmetic companies failed to do. I've created an exclusive, lavishly packaged, high quality color and skin care collection for fashionable, sophisticated women of all races, who enjoy wearing vivid colors.

To ensure the highest possible standards of service, I'm limiting the distribution of Juin Rachèle to the finest department and specialty stores in the country. I'll be making personal appearances as part of our launch. I hope to see you there.

Available in the finer department and specialty stores in Houston • Dallas • San Antonio • Atlanta • Los Angeles

Tan 3 base/Peach Sparkle blush
Powder & Concealer–Intensity 2
Eyes–Aquamarine/Chilly Rose
Greenleaf liner/Ultra Green mascara
Lips & Nails–Ripe Melon/Copper Liner

Copper 3 base/Plum Frost blush
Powder & Concealer–Intensity 3
Eyes–Crystal Taupe/Iced Apricot
Periwinkle Blue liner/Ultra Blue mascara
Lips–Bold Pink/Pink Orchid liner

Copper 2 base/Crimson Fire blush
Powder & Concealer–Intensity 2
Eyes–Smokey Grey/Frosted Sienna
Soft Black liner/Ultra Black mascara
Lips & Nails–Red Fire/Pure Red liner

COLOR REVOLUTION...

My collection features:

Eighteen shades of color-keyed makeup bases, in both liquid and mousse, developed to complement a wide range of skin shades from light to dark ◇ A range of rich, warm and exciting colors packaged in gleaming real gold electroplated compacts and polished gold lipstick cases ◇ A comprehensive, gentle-acting, fragrance-free, allergy-tested treatment line organized in easy-to-use systems for oily/combination, normal/dry, and very dry/dehydrated skins, and suitable for even the most sensitive skins.

JUIN RACHÈLE™
COSMETICS INC

BEYOND BLACK & WHITE TO NEW DIMENSIONS OF COLOR.

Call our toll free number
for the store nearest you.

1-800-443-JUIN
or (713) 621-0818

San Francisco • Sacramento • Fresno • San Diego • Detroit • Baltimore • Washington, D.C. • and soon in your city.

SUN SPOTS

HOT TIMES IN THE TROPICS

Miami/Palm Beach: the new attractions

By Jeanne McCulloch

MIAMI In Miami these days, it is fairly easy to get a lively conversation going about the hit television series *Miami Vice*. No matter what Miamians might think of the show, everyone seems to agree that Miami has taken on a dazzling new look to live up to its glamorous video image. And, indeed, watching the program, one can't help being struck by the delicate pinks, lavenders, and mint greens of the renovated South Beach Deco district; the zany, colorful Arquitectonica buildings along Brickell Avenue in downtown; the dramatic high-rises of I.M. Pei; Philip Johnson's new cultural complex; and the sleek new silver Metrorail linking it all together. To be in Miami now is to be swept up in a mass celebration of enthusiasm, pride, and renaissance. To visit Miami now is to discover a sophisticated urban capital where warm breezes, good food, and tropical landscapes create a charmed spot for a lively winter holiday.

One of the fastest changing, most visually striking areas of Miami is Miami Beach, particularly the two-mile stretch at the southern tip known as South Beach. The excitement begins with the beach itself, recently expanded to a three-hundred-foot-deep strip of white sand by the U.S. Army Corps of Engineers. To take advantage of the big new beach, many of the area's vintage 1930s Art Deco hotels are being renovated to their former pastel beauty. The **Carlyle** is a cream and pale-green hotel on Ocean Drive with fifty rooms, a lively café, and a popular patio on the beach that draws locals as well as guests for cocktails, piano music, people-watching. A second Art Deco hotel, the **Leslie**, provides more rooms and serves as the front desk for both. (Note: Four more 1930s gems—the **Cavalier**, the **Senator**, the **Victor,** and the **Cordozo**—will also be renovated and reopened.)

Nestled among the Deco hotels sits the new Café des Arts, a Mediterranean-style restaurant with white stucco walls that pulls in a largely local crowd for tapas, sangria, and a frequently changing, innovative menu that always includes grilled fish and Key Lime pie. Nearby, the renovated **Waldorf Towers** hotel houses another popular South Beach hangout, Downstairs at the Waldorf.

Just a few blocks north, the boom goes on at the Lincoln Road Mall, a once traditional shopping enclave that's suddenly being taken over by new boutiques, theater and dance groups, art galleries, and where the 1930s Colony Theater, a former movie house, is about to become a performing arts center.

On Washington Avenue, the main stretch of South Beach—a stone's throw away from Joe's Stone Crab, the famous seafood house—one of the city's newest restaurants, The Strand, was opened in September by Gary Farmer (original manager of New York City's Indochine). Painted in regulation Deco colors (mostly pastel greens) and fronted with a long awning to the sidewalk, The Strand is at once elegant and casual, a place you can go for a hamburger after the beach or for a full-blown meal. Among the more innovative offerings: oyster fritters with lemon and chive mayonnaise; grilled pork chops crusted with fennel seeds and served with a sage and apple dressing; ravioli of kale and ricotta.

Farther up the beach, past the Art Deco Burger King (all lime green and pink, and outlined in neon) and past Richard Haas's huge *trompe l'oeil* painting of the Fontainebleau Hotel, is the three-year-old **Alexander Hotel**. Besides serving as official production headquarters for *Miami Vice*, The Alexander boasts a beautiful beach area—with large red-and-white striped beach tents and a tree-house bar—and is also home to Dominique's restaurant. Dominique's, a Miami branch of the well-known, very chic Washington DC establishment of the same name, has a formal, candle-lit dining room where you can eat rattlesnake salad, alligator tail, and buffalo sausage, or stick to rack of lamb (one of their specialties) and a spectacular pistachio dessert soufflé.

Over on the Miami mainland, Coconut Grove is a fashionable residential enclave now bustling with new shops and cafés. A great place to stay: the **Grand Bay Hotel**, where the luxuries include fresh orange juice at check-in, Margaritas and massages at poolside, a health club, a roof-top Regines with glamorous views of the city and the bay. The hotel's pretty Grand Cafe features both Cuban and Floridian specialties. Try seared salmon on a bed of spinach, or chicken breast with black beans, avocado, *salsa picante*, and lime.

Nouvelle American cuisine (meaning mesquite grilling, masses of goat cheese, sun-dried tomatoes, and pizzas) has hit Miami, and three new restaurants do it extraordinarily well. Two in North Miami, Max's Place and Chef Allen's, have been open less than a year. Max's is hidden away in a corner of the smallish Sans Souci shopping mall. It's worth finding, if only for the smoked duck and mozzarella ravioli with sun-dried tomatoes and basil . . . and the warm apple tart with caramel sauce and cinnamon ice cream. Chef Allen's dazzles with pink neon and black lacquer; the food ranges from cornmeal pancakes with caviar and fresh cream to whole-wheat linguine with lobster tails and farm tomatoes (the latter being one of the many low-fat/low-sodium/low-cholesterol items on the menu).

Meanwhile over in Kendall, in another shopping mall, Toby's Bar & Grill is one of Miami's hottest new restaurants. Set in a large white room with tall aquamarine columns and matching salt and *(Continued on page 308)*

The Coach® Catalogue. Free.

56 pages of classic designs in natural leather and solid brass. Bags, belts, briefcases, wallets and more. All with enduring quality and timeless style.

Call toll-free: 1-800-328-2828. Or mail this coupon today.

Coach® Leatherware
Dept. K
516 West 34th Street
New York, NY 10001

Please rush my free Coach Catalogue.

Name _____

Address _____

City _____ State _____ Zip _____

THIS HOLIDAY SEASON DON'T PUT ON ANYTHING BUT THE RITZ.

'Tis the season of temptation. Turkey and stuffing. Fruitcake and eggnog. Caviar and champagne.

But thanks to Fibre Trim,® Europe's number one diet aid, you don't have to give up. Or give in.

With Fibre Trim's help, you can eat less, enjoy the holidays and still slip into that slinky little black dress.

THE EUROPEAN WAY TO FIGHT TEMPTATION. AND WIN.

As thousands of Europeans have already discovered, Fibre Trim helps you lose weight safely, naturally, and sensibly.

It's a way to slim and stay slim without feeling constantly deprived.

Taken before meals, Fibre Trim's unique blend of grain and citrus fiber works naturally to take the edge off your hunger.

With help from Fibre Trim, you won't have to give up all those wonderful holiday treats. You'll simply eat less of them.

STAY SLIM FOR ALL SEASONS.

Fibre Trim is no fast, short-term weight-loss product. The Fibre Trim approach means eating less, moving around more and losing weight gradually.

And since Fibre Trim is nothing but natural fiber, it can become a healthy way of life—a way to stay slim long after the party's over.

So take out your ritziest dress. Put on your dancing shoes. And stock up on Fibre Trim.

It's time to enjoy the holidays without showing it.

THE EUROPEAN WAY TO SLIM. FOR GOOD.

FT 049 1351808 11/86
© 1986 Schering Corporation

SUN SPOTS

(Continued) pepper shakers, Toby's is decorated with contemporary art. Over at the bar, a wall of video monitors constantly flashes TV programs and music videos. The food—dishes like jalapeño wontons and grilled Florida dolphin with orange sauce and macademia nuts—is equally flashy.

And then comes shopping. One of the best, most compact places to shop is the Bal Harbour Shops mall, where favorites (Saks, Bonwit Teller) flank comers like Banana Republic and El Vaquero. In Coconut Grove, the new Mayfair Shops mall is an architectural statement all its own—mosaic tile, ornate marble slabs, angular bronze trash cans, and dribbling fountains. At Mayfair's Romanoff Boutiques, Matsuda's characteristic grey sweater, white tailored shirt, and exquisite black suit are elbow to elbow with a strapless gold lamé evening gown.

For night life, the dance places to know about now are Club 1235 and Ovo at the Warsaw Ballroom in South Beach; and the Parallel Bar in South Miami's Bakery Center—which doubles as a health club before turning nightclub at 10:00 P.M.

PALM BEACH In contrast to the fast-paced, big-city allure of Miami, Palm Beach prides itself, indeed thrives on, its conservative image and classic attractions. Still, for travelers, there's news this season, since two of the city's small downtown hotels recently have been completely renovated.

The **Brazilian Court**, originally built in 1925, is today a dazzling yellow stucco structure with smart black-and-white tiled floors, brilliant green palms, and a restaurant that opens onto one of the hotel's two beautiful courtyards. Dallas architects Shepherd and Boyd and New York City decorator Carleton Varney together spent $8 million on the redo of this landmark property.

Down the street, **The Palm Court** is housed in a glorious pink 1926 Addison Mizner-style building with pink-and-white striped awnings. The hotel is small (sixty-six rooms), friendly—and is now making waves with its Le Relais à Mougins, under the direction of one of the leading chefs of France, André Surmain. Like his restaurant of the same name in the South of France, Surmain's Palm Beach Relais offers both *à la carte* specialties and a *menu divertissement* (an extravaganza of seven courses). This may sound excessive, but portions are carefully regulated, presentation is artful, and the food is good enough to please the most finicky of gourmands. Some *à la carte* items to whet your appetite: steamed turbot with vinegar and red-pepper sauce, red snapper wrapped in lettuce and topped with caviar, veal with vanilla sauce, a *mille feuilles* of berries and *crème fraîche*, chocolate and vanilla mousse, blackberry *sorbet*. All this and, close by, the beach.

THE DISCREET GULF COAST

The best of Old Florida in Sarasota, Useppa, Naples

By Jennifer Quale

With a few notable exceptions, like John and Mabel Ringling's unsuccessful Venicization of Sarasota in the 1920s, the West Coast of Florida has traditionally been a bastion of quiet money and a home for artists, writers, and conservationists. In the first half of the century especially, people came here for the magnificent sunsets, to fish or birdwatch or gather shells, to swim in the bathlike waters of the Gulf of Mexico. Today, Florida's West Coast offers the same relaxed way of life—especially at three wonderful hotels that celebrate the best of Old Florida.

The Colony, on Longboat Key, built in 1953, was Sarasota's first beach resort hotel—and, since then, it's been *the* place on the West Coast for tennis. Today, some guests still book the original cedar-shake bungalows on the beach; others choose apartments in the resort's newer two-story units and six-story clubhouse, where the marble bathrooms—with steam showers and Jacuzzis—are like mini-spas.

So much goes on at The Colony—tennis clinics, aerobics classes, *(Continued on page 310)*

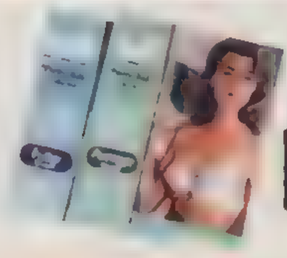
Underneath this grey flannel suit beats a heart of satin and lace.

Introducing Pretty Bali.
You've just dazzled the sales department with another brilliant presentation. Wouldn't it confuse them if they knew you were wearing this hopelessly romantic bra?

You've always counted on Bali for perfect fit, so you'll be comfortable even on tonight's flight to the coast. And isn't it great this delicacy comes in average and fuller shapes in each size?

Bali's new Pretty Bali bras. Mother always said looks were deceiving.

Underneath, it's Bali.



©1986 Bali Company

Revised, updated, and now in paperback

"A book to read and reread for the sheer pleasure of it"
—JAMES BEARD

From the noted wine expert and *Gourmet* wine columnist: "a thinking man's understanding of [wine] . . . delightfully enjoyable." —M.F.K. FISHER

ON WINE

by GERALD ASHER

Introduction by
Elizabeth David

Now at your bookstore

VINTAGE BOOKS
A division of Random House

SUN SPOTS

(Continued) sailing school—that guests never have to leave the premises. Some of the best shopping in Sarasota is also found here—from the lavishly stocked Le Tennique boutique, which lures savvy locals as well as guests (Cher, Bill Blass, Hume Cronyn and Jessica Tandy, to name a few) with African antiques, Italian clothing. Tastebuds, the hotel's deli/grocery, stocks the best of everything: caviar, glamorous groceries from Dean & DeLuca and the Silver Palate, plus The Colony's private-label wines and chef-prepared take-out salads and main courses.

Meanwhile, The Colony's restaurant can hardly keep track of all the local and national awards it's won. With a startling setting—there's only a glass wall between you and the dunes—the place is famous for duck-breast salad with pears and basil vinaigrette, Florida pompano sautéed with nectarines, fine cuts of beef flown in from New York's Palm Restaurant. A fitness-cuisine selection on the daily menu ties in with the resort's optional high-caliber tennis and/or fitness programs.

Indeed, fitness is a good reason to go to The Colony. Among the resort's superb facilities are twenty-one Plexi-pave tennis courts, a pool, *two* health clubs (one for men, another for women, both offering five different types of massage), and a top-notch staff of instructors and pros. While not officially a "spa," The Colony still has what it takes for a lose-weight/feel-great holiday in the sun.

About seventy-five miles south of Sarasota, **The Useppa Island Club** on Pine Island Sound attracts the weariest of travelers, many of whom would prefer to keep their resort discovery confidential. Recalling the pristine loveliness of nearby Captiva Island before a bridge was built to the mainland, they're grateful that Useppa can be reached only by boat or seaplane, and that no cars are allowed on the island.

Useppa's exclusive status dates back to the 1920s and 1930s, when it was the world's most fashionable fishing camp. Founder Barron G. Collier, the publisher/speculator from New York, often invited Rockefellers and Rothschilds, Mellons and Duponts to his Florida compound. The addition of U.S. presidents and entertainers (from Roosevelt to Mae West) made for a formidable guest register. But no one came for the usual luxuries; instead, they came to fish for tarpon and to live simply in the island's quirky little cottages.

After Collier's death in 1939, the island was abandoned and ultimately left to ruin. Then in the 'seventies, Gar Beckstead, an American expatriate at the time, bought and restored Useppa. Today's membership includes titled Brits, TV celebs, and a number of families who count the resort as their second, third, or fourth home. Non-member visitors can rent a house here, or stay in a cottage. This is vintage Florida architecture at its best: high-pitched tin roofs, white "ship lap" siding, fanciful latticework, porches everywhere. Interior furnishings may be anything from late-Victorian pine and wicker to "Cracker Contemporary," which is part of the funky charm of the place.

Instead of a road, a pathway of sand and pink shells encircles Useppa, cutting through ancient twisted oaks and banyans for a mile and a half. Off this "Pink Promenade" lie the beach and pool, a three-hole golf course, tennis courts and croquet lawn, marina, and the Collier Inn. Formerly Collier's private manse, the inn is now Useppa's social hub, with a piano bar, trophy room, and restaurant. The cuisine here is often creative: salad of sautéed discs of lobster tail with white asparagus and walnut vinaigrette, perfectly blackened native grouper, zippy Key Lime pie. In season, it's customary for gentlemen to wear jacket and tie at dinner.

Four miles north of Naples, Florida, the new **Ritz-Carlton Hotel** rises up from the beach and mangrove thickets like some sand-colored maharajah's palace. Less than a year old, this majestic twin-towered hotel is already at the core of Naples' social scene. It is also a dreamy place to stay. The staff is so polite that they seem like throwbacks from another generation, another continent. Anthony, the engaging Italian-born concierge of the Club floors, can handle all requests—from suggesting what to do in nearby Naples to reserving a private jet.

If anything can surpass the service at the Ritz-Carlton, it's the impressive decor, particularly the art collection (eighteenth- and nineteenth-century paintings gathered from important British and American galleries). The lobby is an immense salon—all marble floors and Persian carpets—where guests stop for a proper afternoon tea and for gulf-gazing through the double-story, floor-to-ceiling windows on the Italianate courtyard.

Each of the Ritz-Carlton's 463 rooms or suites also has a view of the water—and a wrought-iron balcony big enough for breakfast for two. Inside, everything feels soft and luxurious—carpets, towels and bathrobes, even the light from the crystal lamps next to the four-poster bed. Television and bar are concealed in an armoire; a huge tray of fine toiletries stands out in the marble bathroom. At the beach, there's no charge for a towel, just a "How may I serve you?" from the friendly attendant.

A day at the Ritz-Carlton—whether spent at the secluded beach, the 80 degree pool and Jacuzzi, the Fitness Center, tennis courts, or the nearby Tom Fazio-designed golf course—is filled with pleasure. At night, there's a choice of restaurants: the casual, open-air café; the formal dining room (where men often turn up in black tie in season); the club-like grill, where a pianist plays quietly in a corner. The hotel's ambitious cuisine incorporates elements from California to Cajun, fitness-conscious to Continental. And no one can resist Chef Bruno Mella's warm brioche with peppercorns—or the six-ounce chocolate-chip cookies available at the Sundry Shop as well as through room service. Dining beyond the hotel leads to the Chef's Garden in Olde Naples, or to Villa Pescatore on the Tamiami Trail. Just ask Anthony . . .

(Continued on page 312)

YOUNGER LOOKING SKIN IS THE BEST COSMETIC OF ALL.

Young looking skin. Women long for it. Men admire it.. Many skin care products promise it.

Reponsif™ achieves it.

Reponsif Age Response System does much to undo the effects of time and nature.

It was conceived by one of America's leading cosmetic surgeons to prevent the premature aging of his patients' skin. The incredible results are what prompted him to make Reponsif available to everyone.

How does Reponsif differ from every other facial treatment on the market? Swiss scientists at Laboratoire Lucchini in Geneva have developed a system for extracting an incredibly concentrated protein that leaves skin looking healthy and beautiful.

REPONSIF™
Age Response System

This moisture-rich formulation is instantly absorbed by your skin to nourish and revitalize it.

To return its beautiful radiance and youthful softness.

Gelée Reponsif is a cooling and fresh, oil-free formulation for use during the day. Crème Reponsif is perfect for night or for those who have exceptionally dry skin. Order one. Or to achieve the best results, use both. But send for them soon. Because you won't feel older if your skin looks younger.

Order now and receive a free travel-size pacquette of formula Reponsif. Call toll free 1-800-528-6050, ext. 542.

Reponsif. Because younger looking skin is the best cosmetic of all.

REPONSIF
PO Box 1603, Greenwich, CT 06836

Please send me:
☐ Gelée Reponsif 2-oz. @ $35.00 $___
☐ Crème Reponsif 2-oz. @ $35.00 $___
Sales tax (NJ Res. add 6%) $___
Shipping & handling: $3.50 per item $___
Total Amount $___

☐ Check ☐ Money Order
☐ VISA ☐ MasterCard
☐ American Express

Card No._____ Exp. Date_____

Name_____

Address_____

City_____ State_____ Zip_____

Signature_____

Call toll-free 1-800-528-6050, ext. 542.

Your guarantee: you must be completely satisfied with Reponsif, or you may return the unused portion within 30 days for a full refund.

SUN SPOTS

ISLAMORADA

Florida on a different Key

By Suzanne Hart

If you're a *Key Largo* fan and yearn for the sultry glamour of doubled-over palms and mysterious mangrove swamps—not to mention the sexy way Lionel Barrymore drawled out the words "Matecumbe Key" in the film, the Florida Keys may be just the place for your winter escape. Bounded by Miami to the north and Key West to the south, this dribble of tiny Florida islands has always drawn its share of smugglers, adventurers, exotics.

One spot that could provide the setting for an updated *Key Largo* is **Cheeca Lodge** in Islamorada on Upper Matecumbe Key. Once an exclusive club for wealthy sportsmen, Cheeca retains a low-key, well-upholstered charm. It's very quiet, very private, a bit funky. The first clue to the easy comfort of the place is the lobby, which, with its trophy-fish décor, looks more like a game room than the entrance to a hotel. The service is equally relaxed, warmly efficient, gracious.

Cheeca Lodge is small—eighty-six rooms, eighteen of which are ocean villas with large screened-in porches; all are restful—tropics-minimal, white-on-white, with simple faux-bamboo furniture; most look out onto the thousand-foot beach, a rare commodity in the Keys. The hotel's dining room has an ocean-side patio that is idyllic for long lunches.

On the grounds of the hotel is a beautiful par-three golf course with a driving range nearby that doubles as a helipad. Other attractions: a freshwater swimming pool, four tennis courts, and a 525-foot-long fishing pier from which guests have been known to reel in some mean-looking barracuda.

Which brings us to the real reason to go to the Keys—spectacular fishing. As a local restaurant's paper place mats boast, this is the sport-fishing capital of the world: four hundred species of fish have been recorded off Upper Matecumbe Key. In addition, the island is so narrow at Islamorada that two totally different types of fishing—bay and ocean—are just steps away from each other.

The Atlantic offers the most drama. Here, you can charter a forty-foot boat with captain, crew, and state-of-the-art fish-finding equipment, and head thirty miles offshore to chase after sailfish and marlin, both prized for their fighting ability. The scenery is worth the trip—lots of sky, dazzling blue water that rivals anything in the Caribbean—and a lulling, mesmerizing feeling of calm is part of the experience. But nothing matches the excitement of seeing a great sea creature for the first time. You don't have to be a fishing fanatic to appreciate the beauty of a gleaming one-thousand-pound marlin blasting out of the water, twisting and leaping twenty feet into the air. Be ready for a full day's workout: it can take as long as six hours to reel in a fish of this size.

Out on the Florida Bay, there are no Hemingway big-game antics—just very serene, almost lake-water fishing. . . that is until a one-hundred-pound-plus tarpon leaps in front of you. This is also where the Everglades begin, so if the fishing is too slow, the birdlife will enchant you.

Where there's good fishing, there's usually great dining. One restaurant on Islamorada that never disappoints is Ziggy's—a turquoise and white roadside place plastered with mounted fish—which serves up incredible conch fritters, the sweetest yellowtail, and sensational Key Lime pie. More polished dining and superb stone crabs are offered, when in season, at Marker 88, where the dining room overlooks a placid bit of bay.

Fishing in the Keys is not for everyone, but if you're tired of lolling around on the beach on your vacation, this sport provides a high-energy change of pace. And who knows—you may bring home a blue marlin to mount. Perfect in the den for that spot above the couch.

Fast Facts: Florida

TO GO Most major U.S. airlines have frequent service to Miami and Palm Beach. . . . For The Ritz-Carlton, Naples, best bet is to fly to Fort Myers, where the hotel will pick you up, or you can rent a car for the half-hour drive south. . . . For The Useppa Island Club, Fort Myers is again the closest gateway . . . . Cheeca Lodge, Islamorada, is less than two hours by car from the Miami airport; it's also possible to fly from Miami to Islamorada by helicopter.

TO BOOK Miami: The Grand Bay—doubles from $175 to $205; 212/935-9540. . . The Alexander Hotel—suites only, from $150 to $400; 305/865-6500. . . The Waldorf Towers—singles and doubles from $60 to $90; 305/531-7684. . . Art Deco Hotels (the Carlyle, the Leslie)—double rooms between $65 and $95; 305/534-2135. **Palm Beach:** Brazilian Court—$140-$220; 305/655-7740. . . The Palm Court—$170-$450; 305/659-5800. **The West Coast:** The Colony Beach Resort—one-bedroom villas from $215; 813/383-6464. . . The Useppa Island Club—one-bedroom villas from $95; 813/283-1061. . . The Ritz-Carlton, Naples—doubles from $200 to $260; 813/598-3300. **Islamorada:** Cheeca Lodge—doubles between $150 and $185; 305/664-4651.

TO PACK Miami/Palm Beach: For pool or beach, golf and tennis clubs—appropriate sports clothes plus sunscreen. For shopping, restaurant lunches—classic hot-weather city looks. After sundown, a more sophisticated style—short dresses, pyjamas, long or short skirts. For "big" evenings—"dressed-up" dresses, from short and strapless to long and romantic. Men: jacket and tie for evening; a dinner jacket for partying. **The West Coast:** At the Colony, day uniform: tennis whites; evening: fantasy clothing. . . . At Useppa Island, for day: a comfortable barefoot style; night: classics with a twist. Men: jacket and tie for dinner. . . . *(Continued on page 316)*

CROSSINGS

IRRESISTIBLES
Washington, DC
Boston, MA
Baltimore, MD

JACOBSON'S
Florida
Michigan
Ohio

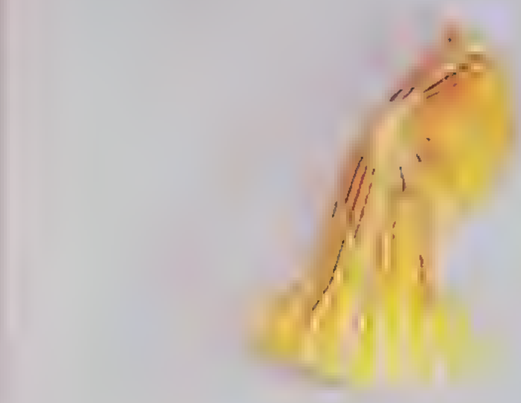
LADY BRITTANY
Chicago, IL
Northbrook, IL

MARK, FORE & STRIKE
Greenwich, CT
Boca Raton, FL
Tampa, FL

MARK HENRI
All Stores

Jacobson's
CROSSINGS
CROSSINGS BY SWEATER KNITS INC
MADE IN THE USA
FOR THE NAME OF THE STORE NEAREST YOU: WRITE CRO SS, 1290

VIVID IMPRESSIONS



Photograph by Charles Wh
Residence of the Paul Anka

Color. Texture. Contrast. Style. Imagination. In every issue of House & Garden.

We invite you to discover a world of inspiration in House & Garden... for just one dollar an issue.

Begin your subscription today, and look forward to an *inside* view of some of the most remarkable homes of our time. Meet the ingenious owners, the celebrated architects and designers who create them. Learn how their visions and imagination bring extraordinary rooms to life. Be inspired by fascinating combinations of fabrics, furniture, and art. Explore daring new contrasts in style...be charmed by traditional elegance. And delight in the splendor of brilliant gardens and landscaping.

Vivid expressions of today's most beautiful living await you in House & Garden. So accept our invitation to discover them now. Simply mail the accompanying card today to take advantage of our special introductory offer of 12 issues for $12. (If card is missing, write to: House & Garden, Box 5277, Boulder, CO 80322.)

Subscribe now for just one dollar an issue.

POSH CATALOGS CO.

Welcome to the Posh Catalogs Co. *We have gathered a selection of catalogs dedicated to a more beautiful and smart looking you. All with free gift credits that allow you to indulge. Have Grand Holidays!*

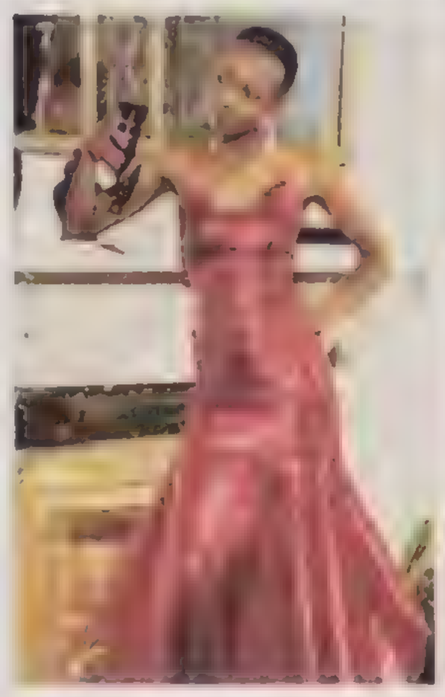
We invite you to join the thousands of women worldwide who have made *Jacqueline Ward & Co.* a part of those special times. Affording us the privilege of assuring the looks of envy, the desirable attentions, and the undeniable perfection of being well-dressed. "After 5" garments and much more. Order today and receive a $100 gift credit. Catalog $6

JACQUELINE WARD & CO.

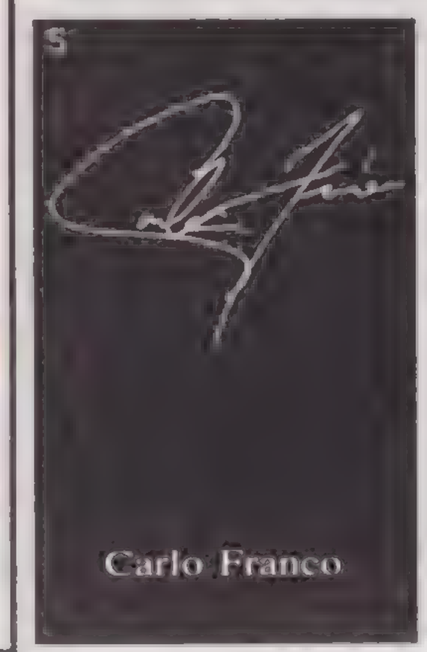
Face Designs. An enhancing hypo-allergenic collection. Say good-bye to insufficient or all-too-obvious coverage, good-bye to dull colors and shiny noses. Say hello to *Face Designs*, "Cosmetic Perfection." Order today and receive a $25 gift credit. Catalog $7

FACE DESIGNS

For women who prefer to be sophisticated and profoundly elegant. "After 5" *Luscious You*, in whispering silks, clinging sequins, beaded elegance and more. Strapless, backless, low cut, thigh, knee or tea length; with side or back split. Order today and receive a $100 gift credit. Catalog $5



LUSCIOUS YOU



For the woman who acknowledges that the finer things in life are not free, but attainable. *Carlo* offers you fine exquisite garments that leave them breathless! $100 gift credit. Catalog $5

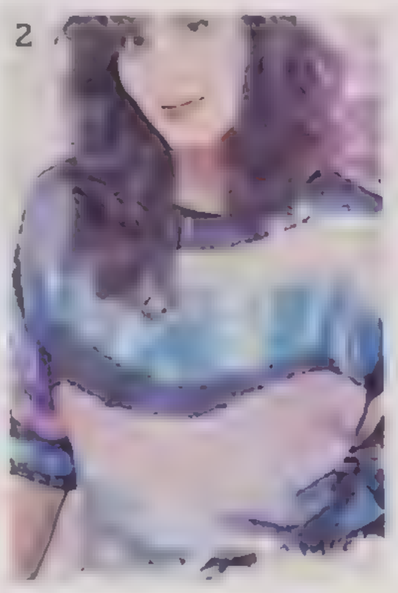
CARLO

8

Fancy feet, sleek feet and uniquely chic. *Stepping Out* "After 5" — excitingly complete, with beaded slippers, snazzy pumps or elegant sandals. Order today and receive a $100 gift credit. Catalog $5

STEPPING OUT

2



Juno Splendor. For voluptuous women, for whom "After 5" wear is more than a cover-up, and style, sophistication and elegance are everything. Handbeaded silks and other lush fabrics. Fashion silhouettes that let you defy the norm and define the new. SPLENDORIFICALLY! Order today and receive a $100 gift credit. Catalog $5

JUNO SPLENDOR

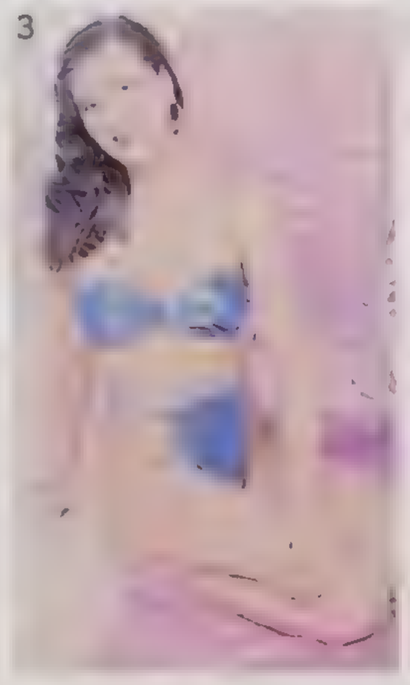
Strings of pearls, baubles of brass, shiny beads and stones of quality. Magically crafted into neck pieces, arm pieces and touches of extreme elegance. *Baubles & Beads* — the stuff heirlooms are made of. Order today and receive a $100 gift credit good with 1st purchase. Catalog $6

BAUBLES & BEADS

Your invitation to explore and possess the outer limits of ultimate posh, from Lynx to Mink or fabled Sable. Custom furs and exquisite feather jackets, designed and priced for the woman who wants it all now! Order today and receive a $1,000 gift credit usable in part or total on your 1st possession. Catalog $7

FUR FUR!

3



Béne, when it's St. Tropez or Le Salon. Tanning becomes a rewarding pastime. High cuts, low cuts or outrageous cuts. Rest assured, exposure for the ultimate tan or man will be consistent. *Béne* successful tanning plus. Order today and receive a $50 gift credit. Catalog $3

BÉNE

POSH CATALOGS CO. *The Ultimate Shopping Guide*

Send coupon to: POSH CATALOGS CO.
838 Franklin St., Clarksville, TN 37040

Please circle the number of the catalogs you want. Enclose a check or M.O. for the total. Include a $2.00 handling charge. Allow 3–4 weeks for delivery. If ordering all catalogs in the section, you may deduct 15% on the total order ($7.35).

1. $6.00 2. $5.00 3. $3.00 4. $7.00 5. $5.00 6. $6.00 7. $5.00 8. $5.00 9. $7.00

Total cost of catalogs ordered $_____

If ordering all, deduct 15% - $ 7.35

Add $2.00 handling charge $ 2.00

Total enclosed $_____

Name _____

Address _____

City _____

State _____ Zip _____

Make check or money order payable to: POSH CATALOGS
Offer expires December 30, 1986

For information about advertising your catalog in this section, call POSH CATALOGS CO., (615) 552-4043.

SUN SPOTS

(Continued) In Naples, day and evening: swimsuits, cover-ups, pants, skirts, in keeping with the hotel's ultra-luxurious setting. **Islamorada:** At Cheeca Lodge, active sports clothes—swimsuits, cover-ups, shorts, pants—for day. Night: for women—bare, breezy evening clothes; pants; skirts. For men: jackets, not necessarily a tie.

SOUTH PACIFIC

Exotic and luxe: Tahiti, Bali, Fiji, and the Great Barrier Reef

By Marion Von Adlerstein

FRENCH POLYNESIA Gauguinesque in spirit and color, French Polynesia is blessed with brilliant sunsets and larger-than-life tropical growth bursting with exotic perfumed flowers. The frothy Pacific breaks over coral reefs, then calms itself in idyllic lagoons. The ambience is languorous, the dress is an island pareo, and the language is French, although most people also speak English.

Anywhere the French have been, a good table surely follows—and this has long been true of Tahiti and its neighboring islands. At times, French and Polynesian cuisines blend into one: fresh reef fish, for example, wrapped in leaves and cooked over coals, may be served with a crusty baguette; a bottle of chilled Chablis may accompany raw tuna marinated in lime juice.

Positioned on the major international jet routes, the island of Tahiti long ago became commercialized, but two resorts marry great luxury with South Seas charm: the glamorous **Tahiti Beachcomber**, an air-conditioned hotel of 183 balconied rooms on thirty acres of swaying palms with a swimming pool beside its own lagoon...and **Hotel Tahara'a**, an imposing structure that spills down the terraced slopes of One Tree Hill; guests descend to the two hundred rooms, each with a private bougainvillaea-bedecked lanai and striking views of Matavai Bay.

On the Polynesian island of Bora Bora, eighty luxurious thatched *fares* (bungalows) overlook a perfectly clear blue lagoon and a white sandy beach. This clutch of hedonistic huts is known as the **Hotel Bora Bora**. Each has a bed/sitting room, dressing area, bathroom, and private lanai. Some are on stilts in the lagoon; to swim, you simply descend a private stairway! Making this extraordinary resort accessible, several fifty-minute flights a day take off from Tahiti for an islet in the Bora Bora Lagoon—and connect with launches to Viatape, the island's main village, where the hotel's open-air truck meets you.

FIJI A former British Crown Colony that gained independence in 1970, Fiji's more than three hundred islands are inhabited primarily by people of Melanesian or Indian descent. Buildings are low-rise and sympathetic to the landscape—a lush patchwork of sugarcane fields, rain forests, and abundant beaches bordering a turquoise sea. Coconut palms outgrow most buildings, and their fruit, along with curry, influences the local cuisine.

In 1972, Richard Evanson, an American from San Francisco, bought a five-hundred-acre tropical island off the northwest coast of Viti Levu (largest of the Fijian islands) for half a million dollars. Seven years later, he opened a luxurious and exclusive resort called **Turtle Island Lodge**. The island has twelve beaches, and the Lodge accommodates no more than twenty-four guests in twelve splendidly equipped traditional Fijian thatched *bures*. Local seafood and game, supplemented by giant mud crabs flown in from Australia, star on the menu.

Vying with Turtle Island for exclusivity and pampering are **Qamea Beach Club**, with eight spacious *bures* on fifty-eight lush acres of Qamea Island....**Namale Plantation**, comprising seven *bures* and a homestead on a working coconut plantation...and the **Na Koro Resort**, which is scheduled to open this coming March on Vanua Levu, Fiji's second largest island.

BALI This Indonesian tropical island is a giant floral bouquet. Fresh flowers adorn everything from temples and roadside shrines to the stone and wood sculptures of fearsome warriors or fanciful mythical birds that populate the gardens of all hotels. Offerings to the gods on your behalf are placed on your table, your terrace, your doorstep. With volcanic mountains, forests, rice fields, and white beaches, Bali is a resort and a cultural experience.

Of its resorts, three of the most beguiling turn up on Bali's southern shores. At Sanur Beach—the island's oldest resort area—the **Tandjung Sari** attracts a worldly and civilized crowd to its twenty-four pseudo-primitive cottages furnished with Indonesian antiques....Along the newer and more built-up beach at Kuta, the **Bali Oberoi** is the place to stay, with sixty luxurious coral-walled cottages and fifteen villas....Finally, there's the recently built **Nusa Dua Beach Hotel**, modeled on a Balinese village, a vast compound of four hundred and fifty rooms and suites on the isolated southern peninsula of the island. Its appointments and services are deluxe—from posh poolside bars to twenty-four-hour room service.

THE GREAT BARRIER REEF Among the best places on earth for a scuba/snorkeling vacation, the islands of Australia's 1250-mile-long Great Barrier Reef now harbor a handful of dreamy small resorts that offer private, barefoot living in an extraordinary natural environment.

Lizard Island, fifty minutes by air from the Queensland city of Cairns (jumping-off point for most of the Great Barrier Reef islands) is a vast marine national park with twenty-four white coral-sand beaches, sweet-smelling eucalyptus groves, and primeval pandanus swamps. **Lizard** *(Continued on page 320)*

Hi Tech
By DINA
The ultimate in contemporary fashion!

NORDSTROM
Selected stores
KAYE LOUISE
Aventura, Dadeland, FL.
THE SHOE & CLOTHING CONNECTION
Encino, CA.
T. EDWARDS
Selected Stores
MILE HIGH
N. Miami Beach, FL.
CHARLOTTE ROUSSE
San Diego, CA.
THE BOULEVARD SHOPS
Tampa, Clearwater, FL.
ELEANOR KEESHAN
Sunset Strip, CA.
OXYGENE
Miami, FL.
ARLINES BOUTIQUE
Southampton, NY.
SIDESTREET
Roswell, Atlanta, GA.
THE COVER UP
W. Bloomfield, MI.

U.S. REPRESENTATIVES:

L.A.
Alexis & Stan Blatt, Cal. Mart, #A333, (213) 627-6677
N.Y.
Rod Owens, Fashion Atrium Penthouse, (212) 760-0100
MIAMI
Madeline Hilsenrad, Apparel Mart, #2119, (305) 261-1264
DALLAS
New Rep: Norman Rudman, Apparel Mart, #4G32 (214) 430-2265
ATLANTA
Arnold Helman, Apparel Mart, #5W119, (404) 688-8231

HI-TECH FASHIONS, INC.
Corporate Offices
(213) 622-6677

Hi Tech By DINA

Photo by Zeu Manor

Washable silks — nothing feels as **romantic** and soft as **real silk!**

STREETWEAR
Aventura, Dadeland, FL

The feminine, romantic look for the sophisticated woman.

C O L L E

ANNE COLE

COLLECTION

SUN SPOTS

(Continued) **Island Lodge**, the only place to stay on the island, has thirty-two luxurious private suites and a main building where lunch and dinner—the freshest of local seafood—are served on a wide covered verandah. "Lizard" is remote and restorative, with no disturbances from telephone or television. Children under six years old are not permitted.

The aim of the **Bedarra Bay** resort—sixteen split-level villas on the small island of Bedarra—is to create for each guest the illusion of being alone on a private island. Secluded in its own tropical garden, each villa is a shady, cool retreat with slate floors, cane furniture, pale-pink and apricot-colored upholstery. Bathrooms are stocked with terry robes, hair dryers, and toiletries from Crabtree & Evelyn. A young and innovative chef produces memorable food, usually from local produce. Fish and meat dishes may be spiked with ginger, coconut, mango, avocado, or lime. Sauces are light; tastes are clean. There are generous platters of exotic tropical fruits. The baker yields fresh muffins daily. No children under fifteen are permitted at the resort—which is reached by flying from Cairns to Dunk Island and then taking a launch.

An idyllic haven of cottages with whitewashed walls, terra-cotta tiles, and sunken baths, **Orpheus Island** accommodates no more than fifty guests at one time. Its clientele tends to be people who like the idea of luxury without telephones, TV, or children. The island, a charter-boat-ride away from the wonders of the outer reef, is a playground well equipped with runabouts, catamarans, and a glass-bottomed boat. The food is fresh and imaginative and is served on an outdoor deck among bougainvillaea and palm trees.

Fast Facts: The South Pacific

TO GO For Tahiti and French Polynesia, UTA French Airline has the world's most extensive schedule of non-stop flights between Los Angeles/San Francisco and Papeete. Continental, Air France, Air New Zealand, and Qantas also have U.S.-Tahiti service. . . .To get to Bali, Garuda Indonesian Airways flies direct from L.A. . . .For Fiji: Qantas, Air New Zealand, and Continental fly to the islands from the U.S. West Coast. The same three airlines—plus United—link the United States with Australia.

TO BOOK **French Polynesia:** The Tahiti Beachcomber—$175-$195 for a double room with no meals; 213/557-2454. . .Hotel Tahara'a—from $148 to $275 per couple, no meals; 213/670-0863. . .Hotel Bora Bora—doubles between $185 and $315, without meals; 213/670-0863. **Fiji:** Turtle Island Lodge—$380 per couple, including all meals; 206/256-4347. . .Qamea Beach Club—$195 per couple, with meals; 206/251-0656. . .Namale Plantation—$96 for a double, without meals; 415/328-3565. . .Na Koro Resort—$250 per couple, three meals a day; 213/454-6587. **Bali:** The Bali Oberoi—$85 to $255 for two, no meals; 212/838-3110. . .For air/land packages that include the Tandjung Sari or Nusa Dua Beach hotels (each about $80 a night for a double room without meals), contact the San Francisco-based tour operator Natrabu; 415/362-2540. **The Great Barrier Reef:** Lizard Island Lodge—$322-$392 for two with meals; 213/393-8262. . .Bedarra Bay—$325 per couple, including meals; 213/393-8262. . .Orpheus Island—from $280 to $305 for two, three meals a day; 213/653-7877.

TO PACK **French Polynesia:** On these flower-filled islands, cool cotton clothes for day, and always sunscreen for skin; for warm, star-bright nights, the freshness of a pareo showing bare shoulders; men in open-necked shirts, slacks, sandals. **Fiji:** In this Anglicized land, subdued resort dressing at the contemporary hotels; at night, men look correct in safari jackets. **Bali:** Cool cottons for day—bare tops with shorts, slacks, skirts. At night, romantic pareos (sold everywhere), sandals. For men, open shirt collars; slacks, loafers—no socks.

The Great Barrier Reef: To walk out on the reef, rubber-soled shoes. For daytime: casual cottons; for dinner: "dress-up" short dresses, always in cotton. Men go informal at dinner: slacks, rolled-up or short-sleeved shirts—open necks; loafers, no socks.

Carry&Toss™ bags
More freedom from...New Freedom®
The terrific Funnel-Dot® protection of New Freedom is easier to carry, easier to toss. A whole supply of these moisture-proof bags comes inside boxes of New Freedom pads. They're portable, disposable, and subtle. Perfect for carrying...and tossing.

®Registered trademark of Kimberly-Clark Corp. © 1986 KCC

INDIAN OCEAN

Desert-island retreats in Mauritius and the Maldives

By Marion Von Adlerstein

THE MALDIVES The point of going to this distant archipelago of hundreds of islands in the Indian Ocean is to spend your life on, in, or under the water. A scattering of more than a thousand coral islands southwest of Sri Lanka, the Maldives enchant with pristine white beaches and wonderfully clear waters for sailing, wind-surfing, scuba diving, swimming, and exploring coral reefs.

Offering the ultimate in desert-island living, most accommodations in the Maldives are in thatched huts under coconut palms on a beach. Some have hot water on tap; some don't. Most have ceiling fans; few are air-conditioned; many are known only through word of mouth.

One of the most attractive—and luxurious—resorts is the **Club Méditerranée** on the island of Farukolufushi. Rooms have white rough-cast walls, terra-cotta tiles, high ceilings with electric fans, private patios. Bar and dining areas are in a lofty thatch-roofed structure without walls. An excellent scuba school caters to beginners as well as advanced divers. The crowd is a mixed bag, though predominantly European.

MAURITIUS Uninhabited by humans until the Portuguese landed in the early sixteenth century, Mauritius has hosted a succession of settlers—Dutch, African, French, British, Chinese, and Indian—and each has left influences on architecture, language, culture, and cuisine. One thousand miles east of Africa, this Indian Ocean island has become a favored playground of Europeans with the means and inclination to get away from it all without actually leaving civilization.

Mauritius is ringed with coral, shells, sand as fine as talcum powder, and incredibly clear, blue-green seas. There are fields of sugarcane everywhere; ebony, camphor, and wild orchids flourish in forests and gorges alive with parakeets, cuckoo shrikes, all manner of strange and wonderful birds.

Of many luxurious accommodations, two hotels stand out. Both hug their waterside locations as though organically grown, and combine European polish with Mauritian ease. **Le Touessrok Sun Hotel,** as structurally complex and enchanting as a Moorish village, is for lovers of privacy. Its guest rooms are clustered on a tiny island with its own beach in a lagoon that's connected to the main island (and to the hotel's public rooms and two restaurants) by a thatch-roofed walkway. A much larger beach is on yet another island, Ile aux Cerfs, a ten-minute boat ride away. Here, there's a restaurant specializing in French and Creole dishes, fresh oysters and charcoal-grilled seafood.

Appointments and services at **Saint Geran** are similar to those at Le Touessrok—but the mood is quite different. Sprawled among palms on a spit of land between two superb white beaches and two lagoons, Saint Geran is a resort for seeing and being seen. Its splendid tiled lobby has vast arched walls and ceilings; its guest rooms have walls of sliding glass. With a gambling casino and discothèque, this is the kind of playground that the French adore when they're *en vacances*.

Fast Facts: The Indian Ocean

TO GO **Mauritius:** Connecticut-based Capricorn Tours specializes in Mauritius and has packages that provide a five-night stay at either the Saint Geran or Le Touessrok hotels, breakfasts and dinners, plus round-trip flights from New York for between $1983 and $2275, depending on season and hotel; these packages also permit stopovers (at your expense) in either Paris or London en route. Capricorn has other programs that link Mauritius with a Kenya safari and/or the Seychelles islands. For details, call 203/222-9237. The **Maldives:** For information on Club Med's village on Farukolufushi as well as on other Clubs Med in the Indian Ocean, call: 800/CLUB-MED.

TO PACK Barefoot life: topless swimsuits (sunscreen!), pareos and shirts around the hotel. To dine—pretty, cool cotton dresses. The "Brits" are conservative—lightweight jackets, open-neck shirts.

VOGUE TRAVEL GUIDE

WHERE TO GO

FLORIDA
1 ☐ ISLAMORADA
2 ☐ MIAMI
3 ☐ NAPLES
4 ☐ PALM BEACH
5 ☐ SARASOTA

CARIBBEAN
6 ☐ ANGUILLA
7 ☐ ANTIGUA/BARBUDA
8 ☐ DOMINICAN REPUBLIC
9 ☐ GRENADA
10 ☐ JAMAICA
11 ☐ PUERTO RICO
12 ☐ ST. LUCIA
13 ☐ ST. MAARTEN
14 ☐ ST. MARTIN AND ST. BARTS
15 ☐ U.S. VIRGIN ISLANDS, St. Croix, St. John, St. Thomas

PACIFIC/INDIAN OCEAN
16 ☐ AUSTRALIA & THE GREAT BARRIER REEF
17 ☐ FIJI
18 ☐ INDONESIA & BALI
19 ☐ MAURITIUS
20 ☐ TAHITI

LATIN AMERICA
21 ☐ BUZIOS, BRAZIL
22 ☐ OAXACA, MEXICO

WHERE TO STAY

FLORIDA
23 ☐ THE BOCA RATON HOTEL AND CLUB, Boca Raton
24 ☐ MAYFAIR HOUSE HOTEL, Coconut Grove
25 ☐ NINE ISLAND AVENUE, Miami Beach
26 ☐ SAFETY HARBOR SPA AND FITNESS CENTER, Safety Harbor
27 ☐ WILLIAMS ISLAND, Miami

BAHAMAS/CARIBBEAN
28 ☐ HALF MOON CLUB, Jamaica
29 ☐ THE ROYAL BAHAMIAN HOTEL & VILLAS, Nassau
30 ☐ ST. JAMES'S CLUB, Antigua
31 ☐ WINDERMERE ISLAND CLUB, Eleuthera
32 ☐ YOUNG ISLAND RESORT, St. Vincent

ITALY
33 ☐ GRAND HOTEL, Florence

MEXICO
34 ☐ LAS HADAS RESORT, Manzanillo

TOURS/BOUTIQUES
35 ☐ EGYPTIAN TOURIST AUTHORITY: Comprehensive guide for travel in Egypt, including more details on next spring's "Aida"
36 ☐ HARTOURS OF BOSTON: 12-day tours of Mexico via chauffered limousine
37 ☐ "1987 Mountain Travel Adventures"—descriptions, prices, dates on all tours including elephant safari in Thailand
38 ☐ LA ROMANA INTERNATIONAL BOUTIQUES: Designer fashions at European prices—five Caribbean locations

We're sorry, but VOGUE cannot answer any personal questions or requests.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please check the brochures you would like to receive and return this coupon to VOGUE, **November Coupon**, Box 2766, Clinton, IA 52735, **BEFORE MARCH 1, 1987**. Allow eight weeks for delivery. **Please enclose $1.00 to cover processing. No stamps will be accepted.**

TRAVEL NOW

The ultimate *Aïda*—in Egypt . . . Thailand by elephant . . . Florence's Grand Hotel reborn. BY RICHARD ALLEMAN

Debuting this season: a luxurious new way to discover the splendors of Mexico's Colonial cities. Designed by Hartours of Boston, these new twelve-day jaunts feature travel by chauffeured limousine, visit fascinating places like Guanajuato—an enchanting city of tiny plazas and mysterious tunneled streets; San Miguel de Allende, *pictured right*—with its perfectly preserved Colonial buildings and its lively population of artists and writers; Querétaro—boasting a church or convent on practically every block. To unwind from the sightseeing, the final three days of the trip are spent at the Pacific Ocean resort area of Ixtapa. Departures: November 5, January 15, February 12. Cost: $1204 per person (based on four sharing a limo)—covers top-notch hotels and paradors, many meals, flights between Mexico City and Ixtapa; U.S.-Mexico air fare is additional. For details, see travel agent or page 321.

OPERA LOVERS . . . RESERVE NOW FOR THE ULTIMATE *AÏDA*, TO BE STAGED WITH A CAST OF THOUSANDS AT THE TEMPLE OF LUXOR IN UPPER EGYPT NEXT MAY 2-MAY 14. FOR DETAILS FROM THE EGYPTIAN TOURIST AUTHORITY, PHONE 212/246-6960.

After years of disco madness, New Yorkers are returning to the glamorous tradition of dining and dancing to live music at dinner. Top place in town for this sophisticated ritual: the Edwardian Room of the Plaza Hotel, where Tuesday through Saturday, a trio plays from 8:00 P.M. to midnight. Call: 212/759-3000.

Florence Flash

Closed since 1974, Florence's renowned Grand Hotel has been restored, refurbished, reopened. Edging the Arno River and the Piazza Ognissanti, the reborn hotel—a former palazzo—has dazzling public rooms and 120 bedrooms, all updated with air-conditioning, direct-dial phones, color TVs, mini-bars. For reservations, call CIGA HOTELS (212/935-9540). Below: A Grand terrace at breakfast time.

Top ALBANO GUATTI/THE STOCK MARKET

thai high

Up for an extraordinary journey? Mountain Travel, the California-based adventure-tour organization, has put together two super safaris in Thailand that travel in a most unusual fashion . . . by elephant. These sixteen-day treks—departing December 1 and 19—not only take in breathtaking mountain/jungle scenery, they include a two-day river trip plus several days in the ancient city of Chiang Mai. Price: $1590—with U.S.-Thailand air fare extra. Call 415/527-8100 or see page 321 for information.

Experience the sensuous feel of something silky.

Introducing
No nonsense

SHEER & SILKY

PANTY HOSE

Only No nonsense® could create panty hose this beautifully sheer and then transform it into an indulgent silky experience called new Sheer & Silky. Its smooth, silky-fine fibers are specially spun for a luxurious, silky feel. And a leg-loving No nonsense fit. In Regular and Control Top. And when you want something even sheerer, there's new Dress Sheer & Silky, too.

that's

No nonsense™

© 1986 No Nonsense Fashions, Inc.
Made with DuPont Lycra®

Michael Cromer Ltd.

SOUTHAMPTON • NEW YORK • PALM BEACH
BAL HARBOUR• BEVERLY HILLS • WASHINGTON
• SAN FRANCISCO

Photo by Henneka at PARK-HOTEL in Siena, Italy

V
I
S
I
O
N
E

MCM Handcrafted Perfection. Designed by Michael Cromer

MCM The Roman numerals symbolizing the 19th Century, the era of mobility

VIEW

BY KATHLEEN MADDEN

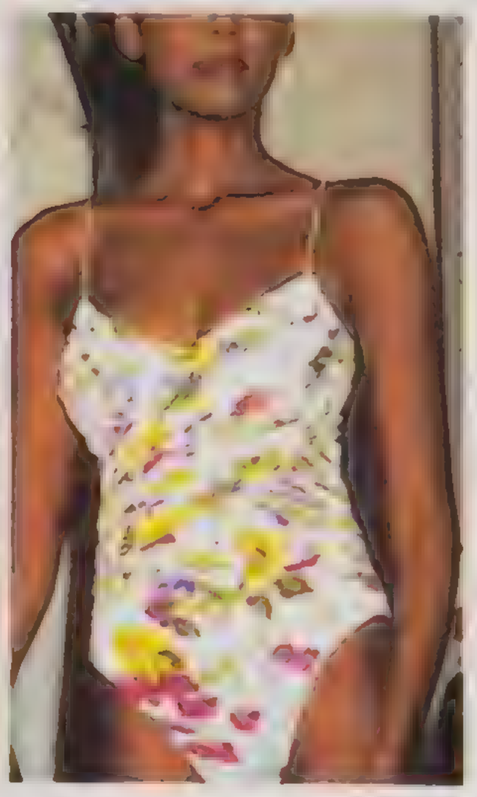
New, Newest

THE SEASON TURNS TO RESORT

For vacation places, for resort dressing directions, for simple charm: real hot-weather news *("View" continued on page 334)*

In the pink: Nighttime cashmere, left; silky suiting, below right: Ralph Lauren

A bit of bareness, the prettiest of prints: Dinner dress, above, Ungaro. Below, Valentino maillot



News by night: Above, Carolina Herrera bouffant dressing; right, mixed prints from Ungaro

Sign of the season: prettiness. A bared shoulder, nosegay prints, a clear new color—peony pink

Shaping up: a new way with evening dressing—shorter, full-skirted, fetching. The news in skirts is taffeta and bouffant

KRIZIA

FOTO GIOVANNI GASTEL

BEVERLY HILLS 414 NORTH RODEO DRIVE

Un mare di passione.

K de Krizia. A sea of passion.

Pirelli Gomme

What becomes a Legend most?

Blackglama®

THE WORLD'S FINEST NATURAL DARK RANCH-RAISED MINK, PRODUCED IN AMERICA AND MARKETED BY AMERICAN LEGEND–THE MINK SOURCE.
Sold by Registered Furriers World-Wide–For information to guide your purchase, call 1-800-445-MINK.

©American Legend Cooperative ®GLMA

CAROL LEVITT LOCUST VALLEY NY • ELIZABETH ARDEN/THE SALON NEW YORK NY • HELEN'S OF COURSE SEATTLE WA • IVEY'S SOUTH PARK CHARLOTTE NC • JANET BROWN PORT WASHINGTON NY • NAN DUNSKIN PHILADELPHIA PA • NAN DUNSKIN BALTIMORE MD • PANACHE MILLBURN NJ • RACHEL BROUMAND INDIANAPOLIS IN • SARA FREDERICKS BOSTON MA • SARA FREDERICKS PALM BEACH FL • THE 24 COLLECTION BAL HARBOUR FL • THE 24 COLLECTION MAYFAIR FL • THE 24 COLLECTION BOCA RATON FL.

Chloé

YOU ONLY LIVE ONCE. LIVE

Natural Platinum-Gold Fox Coat. Exclusively at Saks Fifth Avenue.

IT IN REVILLON.

Revillon

PARIS • LONDON • NEW YORK

VIEW

RESORT:
Skirting up for the season

Dresses by day, full skirts by night: designers turn to a prettier posture

What's in a skirt? Somewhat different nighttime dressing for resort: skirts come as flirty bouffants to the knee. . .or long, fluid, and easily adaptable to poolside. At Norma Kamali and Donna Karan, skirts top maillots: the newest are Sophia Loren-ish and shoulder-baring.

By day, dresses stay turtlenecked and in shiny-bright silk knit at Ralph Lauren, in no-color knit at Calvin Klein—or cashmere. There's shirt dressing in abundance—circle-skirted, leather belted. The shoe, invariably, an espadrille.

Turtlenecked: Above, Calvin Klein; left, Anne Klein II. The shirt dress returns: Calvin Klein, below

By night, the separate skirt: sweeping the ankle, often cinching a crisp blouse or a maillot. It may shape up as a big swirl—or wrap over evening pyjamas

A sweep of skirt: Above, Donna Karan ribbon stripes. Far left; Anne Klein shirt-and-skirtings. News at home: Left, Beene skirt over pyjama

Day-dressing news: A longer skirt, a belted easier-going shape—in knit or shirting

("View" continued on page 340)

Who could feel dressed without it?
18 karat gold. Here in a classic
bangle paired with a double strand
of beads. Both with matte-finish.
So beautiful. So buttoned-up.
Nothing else feels like real gold.

18 Karat Gold

© 1986 Gold Information Center

ADRIENNE VITTADINI

NORTH BEACH LEATHER

MICHAEL HOBAN FOR NORTH BEACH LEATHER
BAL HARBOUR 866-0951 • BOSTON 267-7449 • CHICAGO 280-9292 • DALLAS 661-1294
HOUSTON 629-5880 • LAS VEGAS 731-0630 • LOS ANGELES 652-3224
NEW YORK 772-0707 • SAN FRANCISCO 441-3208 • 391-6169
ALSO AVAILABLE AT OTHER FINE STORES LISTED ON THE NEXT PAGE.
FALL/WINTER CATALOG AND YEAR'S SUBSCRIPTION. SEND $3 TO NBL CATALOG, P.O. BOX 340682, DEPT. 701, SAN FRANCISCO, CA 94134

MICHAEL HOBAN FOR
NORTH BEACH LEATHER

AVAILABLE AT THESE
FINE STORES

T. EDWARDS
SELECTED LOCATIONS

DONNA SACS
METRO DETROIT, MI

MILANO FUR AND LEATHER
DEARBORN, MI
BIRMINGHAM, MI

PEP'S
ASPEN, CO

EFREM
MANHASSET, NY
GARDEN CITY, NY

OODLES
MARGATE, NJ
PHILADELPHIA, PA

GARFINCKEL'S
WASHINGTON, DC

JAZ
PITTSBURGH, PA
MONROEVILLE, PA

FENZI
BROOKLYN, NY

VIKKI'S
DEAL, NJ

KNIT WIT
PHILADELPHIA, PA

KÉGELLES
YOUNGSTOWN, OH

ALAN PRICE
SHADYSIDE, PA

DOMINIQUE
SCOTTSDALE, AZ

THE PARISIAN
CANTON, OH
AKRON, OH

ALSO AVAILABLE AT ALL
NORTH BEACH LEATHER STORES
BAL HARBOUR, BOSTON, CHICAGO,
DALLAS, HOUSTON, LAS VEGAS,
LOS ANGELES, NEW YORK,
SAN FRANCISCO

SHOWROOM
NEW YORK CITY (212) 517-0805

FALL/WINTER 1986 CATALOG

SEND NOW FOR YOUR NORTH BEACH LEATHER CATALOG FEATURING MICHAEL HOBAN'S COLLECTION OF FINE LEATHERS AND SUEDES FOR BOTH MEN AND WOMEN. $3 INCLUDES ALL 1987 CATALOGS TOO!

SEND $3 TO: NORTH BEACH LEATHER
DEPT. 172F
P.O. BOX 640682
SAN FRANCISCO, CA 94164

NAME _____

ADDRESS _____

CITY _____ STATE ___ ZIP _____

VIEW

RESORT: The Headlines

Hits and hot-weather finds

Beyond the seasonless city dressing, beyond the party-going short dresses, resort collections offer up new hot-weather views. After a season of greys, that might be as simply enticing as—*right*, from Anne Klein II—a new sweater color. A packable "base" at Joseph, Donna Karan, or Kamali; men's pyjama ease at Valentino or Ralph Lauren. Watch for mules of the season: Geoffrey Beene accessorizes with bowed mules in satin; Donna Karan's leathers star by day. (*"View" continued on page 344*)

Headlines: a black dress at its simplest, some softer colors, pyjamas by day. The mule grows up—in leather now. It's a bikini year

Black at its best: Above, Calvin Klein; two-piece swimsuit, left, Valentino. To watch for: Day dressing, above right, in shirt-and-pants pyjamas. This, from Ralph Lauren. The newsy shoes: Right, heeled lizard mules, Donna Karan

PIERRE SCHERMAN

©The Gap 1986

WIDE-NECK CREW

$38

Five colors. S,M,L.

100% wool.

the gap

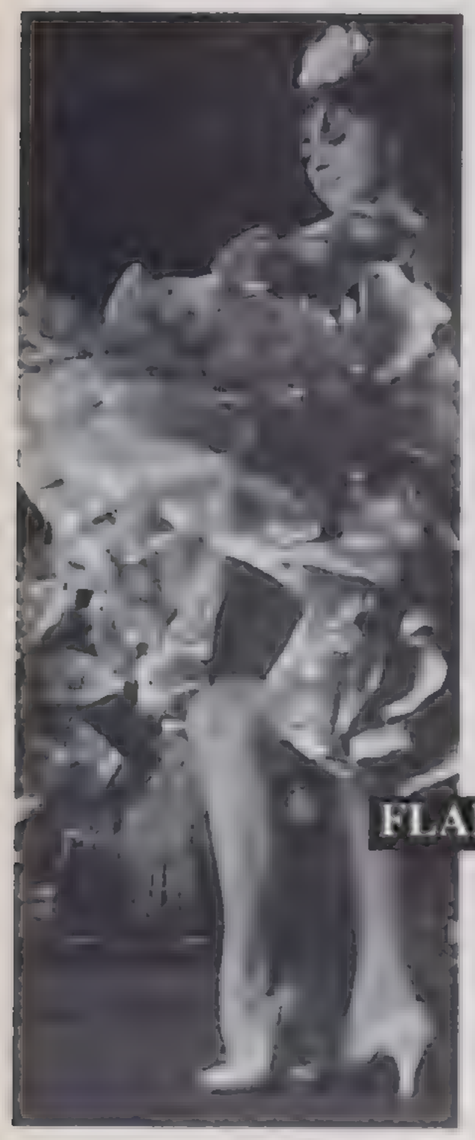
For more information or to place a fragrance order, call or write to: Laise Adzer Perfumes, 401 N. Maple Drive, Beverly Hills, CA 90210, (213) 274-5018

Garolini

Garolini® shoes available at fine stores everywhere. Call 1-800-[illegible]

VIEW

FASHION FRONT New designers, newsy directions: the people and pleasures that are shaping fashion now



FLAMENCO FASHION

Leaning toward Latin: It may have been the energizing effect of last year's theatrical *Tango Argentino*; *(left)* flamenco, it seems, is the coming thing. And **Barry Kieselstein-Cord,** for one, talks compellingly of the complex esthetics of Spanish architect **Antonio Gaudi**. For very individual reasons, many designers, have a growing sense of a new wave in fashion, and it's a Latin one. "It's just the time," says **Geoffrey Beene,** who headed to Spain this summer, "for some Alhambra serenity. For me, Spain is the next 'hot' country."

What that means in resort collections: **Donna Karan's** flamenco-wide skirt for night; at **Galanos**, one long black taffeta dress would easily

CLAUDIE PIERLOT/PARIS DRESSING

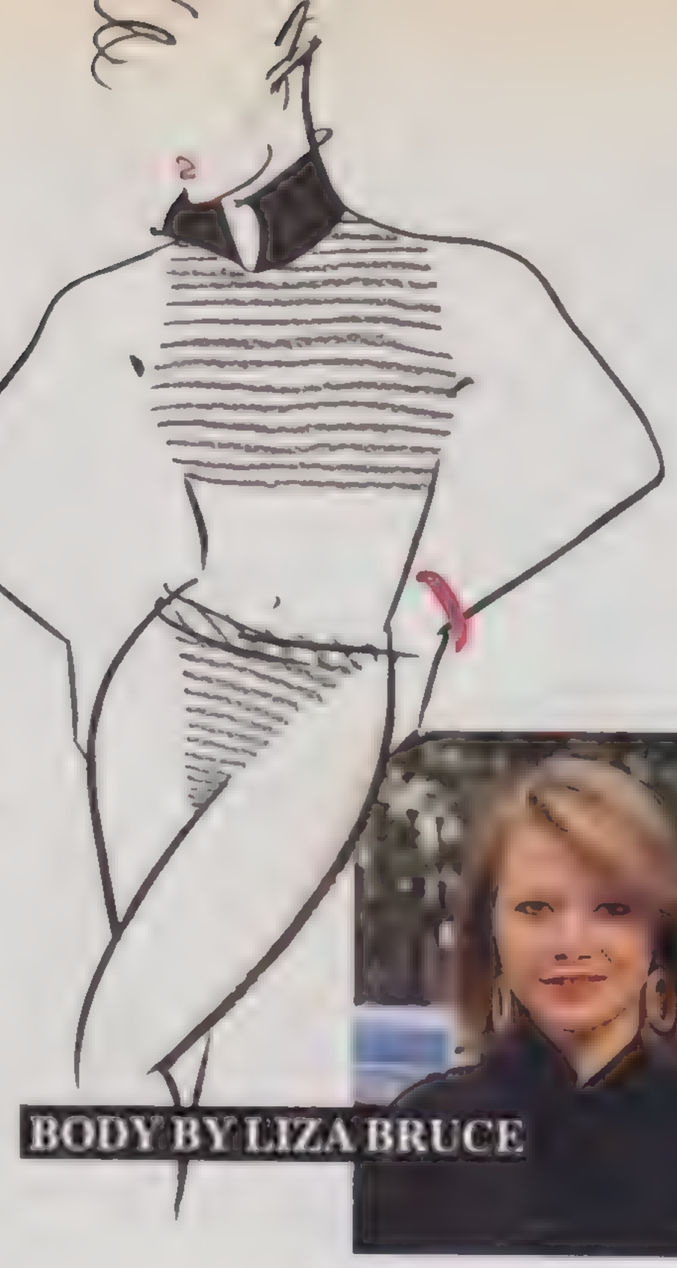
have pleased Goya. **YSL** trims a couture black bolero suit with jet for a toreador's dressing posture. Net skirts and nipped waists turn up at every price range. . . .

The idea: a certain charm—an insouciance—and a somewhat younger Paris-made way to dress. It comes, these days, from such "new" design names as **Martine Sitbon, Irie, Claire Dedeyan. . . and Claudie Pierlot.** Pierlot—Paris-based, thirties-ish, with the cropped hair of an '80s Jean Seberg—characterizes her clothes by the French slang word "*sympa*": "They're easy to wear, as comfortable as a good friend," she says. That means plenty of knits and non-constricting shapes: A grey flannel peplum suit (*bottom left*), a black-and-white striped jersey jacket and skirt (*far left*). At *left, below,* are her long-john pants and black bolero; the oversized shirt is white cotton. Hats, pom-poned or tassled, are also Claudie Pierlot-made. And, too, clearly "*sympa*." . . .

American **Liza Bruce**, *above right,* made her first bathing suit for herself, in silk, to wear on the island of Mustique. Today, just for the resort season and working (for the past three years) out of London, she creates as many as 150 swimsuit pieces: kids' suits, beach umbrellas, the sleekest swim caps around. Women's suits this season might come as padded-bra bikinis (a fashionable "revival"), as cut-out maillots. One gunmetal-grey suit falls waistless from one shoulder much like a Grès evening gown. "Women have to dress in their swimsuits," says Liza, "the way they dress in their clothing, not change their style simply to find a suit.

"I don't believe in the perfect body, so I make suits that will accentuate the parts of a woman's body that are to her advantage." News this season: shapes that cover, shapes that can roll up or down to expose more or less. The striped suit (*above right*) comes with the preppiest of shirt collars. . . .

To watch for: **Elsa Schiaparelli** by Palmer White (published last month by Rizzoli), the latest book saga of a renowned fashion name. A woman who, in the 'thirties, brought wit and a modern artist's eye to dressing up. Who (writes **Yves Saint Laurent** in the introduction) created a new color, "a neon pink, an unreal pink, an aggressive, brawling, warrior pink." She called it "Shocking."



BODY BY LIZA BRUCE

A "SHOCKING" SEASON

What people are calling it this season varies by fashion house and designer. . . but it's undoubtedly a color that's reaching its prime. At **Saint Laurent** couture, *left*, shocking-pink tops black; **André Laug** has it in a short wool suit; **Ralph Lauren**, by night, in slinky cashmere.

Schiap herself outfitted in shocking pink the likes, *left*, of Zsa Zsa Gabor. The striped Schiaparelli "hat" on Schiap, *above*, was the first hat to reach the U.S. in 1944 from postwar Paris! ▽

("View" continued on page 356)

JEAN-PIERRE MASCLET, CECIL BEATON, GUY MARINEAU, DOMINIQUE NABOKOV, BLACK STAR. • THE KOBAL COLLECTION Illustration by TY WILSON Hair and makeup by Nori

Diamond

MAYS & NIGHTS

A dashing and dazzling collection of elegant diamond jewelry.

DIAMOND DA

A

B

C

D

Introducing diamond days and nights. A collection of fine quality diamonds designed to be full of life. Diamonds whose timeless styling quietly dazzle at tea for two or knock them dead over caviar and cocktails. Simple, elegant and as free spirited as a champagne breakfast after a black-tie ball. Day and night, you're the one. These classically simple, absolutely essential pieces were designed to showcase diamonds with that extra fire, sparkle and scintillation that only quality diamonds possess.

Y S & N I G H T S

E

F

G

H

A. $17,000
(213) 628-1336
B. $15,000
800 345-7508
C. $8,900
(312) 944-6893
D. $4,900
(212) 594-3853
E. $13,400
(312) 782-6661
F. $3,200
(212) 869-9400
G. $15,000
(213) 629-4500
H. $28,000
(212) 719-2955

Even among fine diamonds, four characteristics set the most breathtaking few apart forever. The 4C's: Cut, Color, Clarity and Carat Weight. Timeless design, boundless beauty, for every hour, day and night. For the jeweler nearest you, or more information on any of the pieces shown, call the telephone numbers listed above.

Jewelry enlarged for detail. Prices represent retail quotations for specific diamond pieces shown. Prices are subject to change.

A diamond is forever.

De Beers

Diamond
DAYS & NIGHTS

I. $2,130
(415) 982-4935
J. $2,350
(213) 629-4500
K. $4,900
(213) 620-1821
L. $8,995
(212) 719-2630
M. $5,400
(201) 241-1211
N. $1,200
(212) 581-0793
O. $2,790
(713) 995-9955

For days that are all business. And nights that are all yours.
The man's collection brings together pin-stripe classic and black-tie sophistication in one elegant collection.
For men who understand style. Diamonds as strong, bold and handsome as they are. For the jeweler nearest you,
or information on the pieces shown, call the telephone numbers listed above.

A dashing and dazzling collection of elegant diamond jewelry.

BLACK DIAMOND®
THE WORLD'S FINEST NATURAL DARK RANCH MINK. NONE AUTHENTIC WITHOUT THE BLACK DIAMOND® MINK LABEL. CALL (212) PE6-5573 FOR THE SALON NEAREST YOU.

KNIT COORDINATES
BY Hansen

ACCESSORIES THAT
BECOME ESSENTIALS
IN THE TRIUMPH
OF SPIRIT OVER
THE ELEMENTS

AT ALL FINER DEPARTMENT & SPECIALTY STORES

A VF COMPANY...A LEADER IN QUALITY APPAREL
© 1988 LEE COMPANY MADE IN U.S.A.
Introducing the
Lee Relaxed Rider.™
The weathered blue of
stonewashing plus a new,
relaxed silhouette. In a
new cotton denim with that
comfortable feel of the good
old days. And the fit
that made Lee® famous
NEW LEE
RELAXED
RIDER
Lee
THE BRAND THAT FITS.™

VAKKO™

NEIMAN MARCUS

LASPATA DECARO STUDIO

ANTHONY MUTO
FOR
MOROCI

FOR THE SOFT HOURS.

AVAILABLE AT THESE FINE SPECIALTY STORES-MEMBERS OF FASHION GUILD

Elaine Ames, Englewood, N.J.
Annbrosia, Inc., Anchorage, Al.
Colbert's, Amarillo, Tex.
Doll House, Greensburg, Pa.
Elza, Charleston, S.C.
Esther's, Milford, Conn.
Lou Fritzel, Milwaukee, Wisc.
Hollywood Shop, Wilkes Barre, Pa.
Sylvia Mancin, Nutley, N.J.
Ransahoffs, Sacremento, Cal.
Berkley's, Frensno, Cal.
Margaret Rice, Grosse Pointe Farms, Mich.
The Paris, Twin Falls, Idaho
Ruth Lee, Leominster, Mass.
Florence Shop, Toledo, Ohio
Roberta's, Warren, Ohio
Vogue Shop, Anderson, S.C.
Sonnie of St. Paul, St. Paul, Minn.
Almacenes Linda, Puerto Rico
Reynolds, Charlotte, N.C.
Jeans, Paducha, Ky.
Henry's, Wichita, Kan.
M. Soloman, Albany, N.C.
Tennenbaums, Greenville, Miss.
Up-to-Date, Poughkeepsie, N.Y.
Irene Sargent, Oakland, Cal.
Seder's, Flossmoor, Del.
Zoob's, Omaha, Neb.
Sherwin's, Skokie, Del.

MOROCI, INC., 530 SEVENTH AVE., N.Y., N.Y. 10018 (212) 354-1880

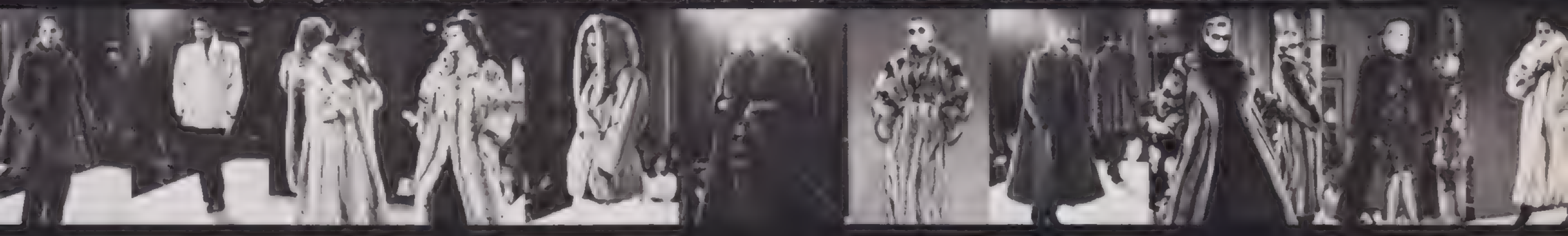
Goldin Feldman. There's a woman behind our label. A woman you know. She's a woman who trusts America's most respected fur manufacturer.

A woman who loves luxury. Fashion. And tradition. Luxury that fits. Her modern frame of mind. Fashion that lives. In a classic name like Chloé.

Tradition that springs from many years of experience. From our personal selection of the finest quality pelts to the months spent developing and

Fur products labeled to show country of

refining design, Goldin Feldman creates the coat, the label you can believe in. So become the woman behind our label.



GOLDIN · FELDMAN

MANUFACTURERS OF FINE FURS SINCE 1909

345 SEVENTH AVENUE NEW YORK NY 10001 212.594.4415

BEFORE YOU MAKE YOUR MOVE...

make certain that your

VOGUE®

accompanies you!

At least 8 weeks prior to your move, please give us your new address, using this simple clip out form

CHANGE OF ADDRESS
(OR NAME CHANGE)

Attach a current mailing label in the space here, or fill in the form as shown on the label

OLD ADDRESS/NAME

NAME (please print)

ADDRESS

CITY STATE ZIP

Please print below the new information for your mailing label

NAME

ADDRESS APT.

CITY

STATE ZIP

☐ Remove my name from *VOGUE* subscriber lists available for rental.

Mail to:

VOGUE

P.O. Box 5201

Boulder, Colorado 80322

VIEW

news by night

finds: **The glamorous gesture, the pleasure of an excess of "diamonds" — in less-than-investment jewels**

Glittery news: For night, for black, the season offers up dressed-up "diamonds." Rhinestone pieces are grand-scale, prices mostly less-than-grand. Charm is the watchword. Left: feathered pleasure—Ann Moore's hair jewel. Kenneth Jay Lane rings cover each finger, below; his sparkling bows clip onto the backs of Anne Klein satin shoes: Saint Laurent did the look, too, in couture.

("View" continued on page 362D)

Bowed over: At top, a big José Barrera pin brightens a satin bag for evening; bracelets from Femmina, Roxanne, Kirks Folly, Jay Feinberg and Savvy by Swarovski mix for an impressive wrist. The big bow, above right: Christopher Morgenstern's black-dress statement. The "jewels": Roxanne ball bangles, an Isaac Manevitz for Ben-Amun squiggle rhinestone ear. Prices, details, see last pages.

JEFFREY PEDERSEN. Illustration by RODGER DUNCAN. Hair and makeup, Ralph Castelli, nails by Gloria

Lines & Wrinkles? Face the Future Firmly!

Skin's youthful freshness and radiance tends to diminish as each birthday passes by. The need to combat the causes of aging becomes more of a reality as fine lines appear. It's never too early...or too late to give your skin the special care necessary to preserve and improve elasticity, firmness and tone.

Clarins comes to the rescue.
Extensive cosmetic research and years of practical experience enable Clarins to provide effective skin care treatments that help stop the clock on aging. These are serious treatments with proven results, to help tighten facial features, minimize lines and wrinkles.

Clarins Multi-Regenerante softens lines/ wrinkles, restores skin's youthful glow.
A multi-action treatment, rich in essential nutrients to promote more youthful skin. Concentrated in natural extracts, selected for their nourishing, rejuvenating qualities. It works to replenish moisture balance, boost cell renewal, and strengthen skin's natural defenses. You will see visible results: softer, smoother skin texture, renewed radiance.

Clarins Tenseur Biologique—a "mini-lift" to tighten and firm facial features.
Effective and easy to use. Gentle, yet intensive in action. Special plant extracts—including horse chestnut, nature's most effective tightening ingredient—combine to strengthen skin's elasticity. See results beginning with the first application. After completing the 32 day treatment, results will reflect visibly firmer, more defined facial features. For an added beauty bonus, apply it around the eyes to minimize crow's feet.

Clarins Skin Care Specialists offer personal beauty advice.
Our Specialists are professionally educated to assist you. We invite you to consult them to answer your personal beauty concerns. They will be happy to present you with a **sample** selected just for you from the Clarins comprehensive range of face, body or tanning treatments.

Formulated with natural extracts. Dermatologically tested.

CLARINS
PARIS

THE PROBLEM-SOLVER IN SKIN CARE. PREMIER IN FRANCE!

Saks Fifth Avenue

Krementz®

A Jewelry Tradition Since 1866

For the Krementz dealer nearest you write Krementz & Co., 35 Chestnut St., Newark, NJ 07101

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

©1986 R. J. Reynolds Tobacco Co.

A celebration of style and taste by YVES SAINT LAURENT

RITZ

13 mg. "tar", 1.0 mg. nicotine av. per cigarette by FTC method.

Debbie Allen with David Leinoff, The Original Fur Designer

Photography: Alexander Agor

...What David does with fur is what I strive for in my work: to bring something new and marvelous to the material!"

—DEBBIE ALLEN
Star of "Fame" and "Sweet Charity"

DAVID LEINOFF FOR

info: DAVID LEINOFF INC. • (212) 244-7601

HILLIS Palm Springs, CA	**HILLIS** Vail & Aspen, CO	**YORK FURRIERS** Elmhurst, IL	**TRI-CITY FURS** Bristol, TN	**SPRUNG FURRIERS** Ft. Lauderdale, FL	**DAVELLIN** New York City	**EDWARD'S FURS** Portland, OR
SAMUEL SPRITZER FURS Houston, TX	**FLIER FURS** Beverly Hills, CA	**CONTINENTAL FURS** St. Louis, MO	**JAMES DESTRO FURS** Miami Beach, FL	**DITTRICK FURS** Detroit, MI	**TARNAPOL FURS** Philadelphia, PA	**HERBETS** San Francisco, CA

KENMAR

FALL '86

THE SWEATER ELECTRIC!

JOYOUS JEWELS!

ROMANCES IN THE STONES

IMAGININ

© 1986 Hanes Hosiery, Inc.

She does this flawless imitation
of Groucho Marx.

Recites the most astonishing
passages from Hemingway.

REFLECTIONS ON EMILY

Ahh, and her legs…Emily's legs.

SILK REFLECTIONS

The silkiest Hanes ever

Silk Reflections™
Pantyhose.
In 21 inspiring
colors and designs.

Attire for events of consequence

A comprehensive wardrobe line for fall has been prepared for **"one man and woman in a million,"®** including dress shirts, sport shirts, sweaters, slacks, sportcoats, suits, cravats, socks, dresses, blouses, skirts and shirtwaists, exercise and swim wear, mufflers, umbrellas, jewelry, toiletries, even personal and desk accessories. All are impeccably correct. Countess Mara apparel and accoutrements are only at superlative stores.

To find the one nearest you, write to Countess Mara, 445 Park Avenue, New York, New York 10022.

Countess Mara

La Magnifique

LASSALE
THE HERITAGE IS OBVIOUS.

© Seiko Time Corp., 1986

JANE SCHAFFHAUSEN

belle france

Visit my stores in Bannockburn Green, Ill.; Beverly Hills; Boston; Charleston, S.C.; Cincinnati; Dallas; Greenwich, Conn.; Jackson, Miss.; Meridian, Miss.; New Orleans; New York east and west; Portland, Me.; West Hartford; White Flint Mall, Md. For stores near you and for information regarding Belle France franchise opportunities, call (212) 302-1855, ext. 43.

BLACK PUMPS AND PEARLS: That's all you need with our black lace dress with V-waist and black velveteen bodice. $174.00, 4-14.

VIEW

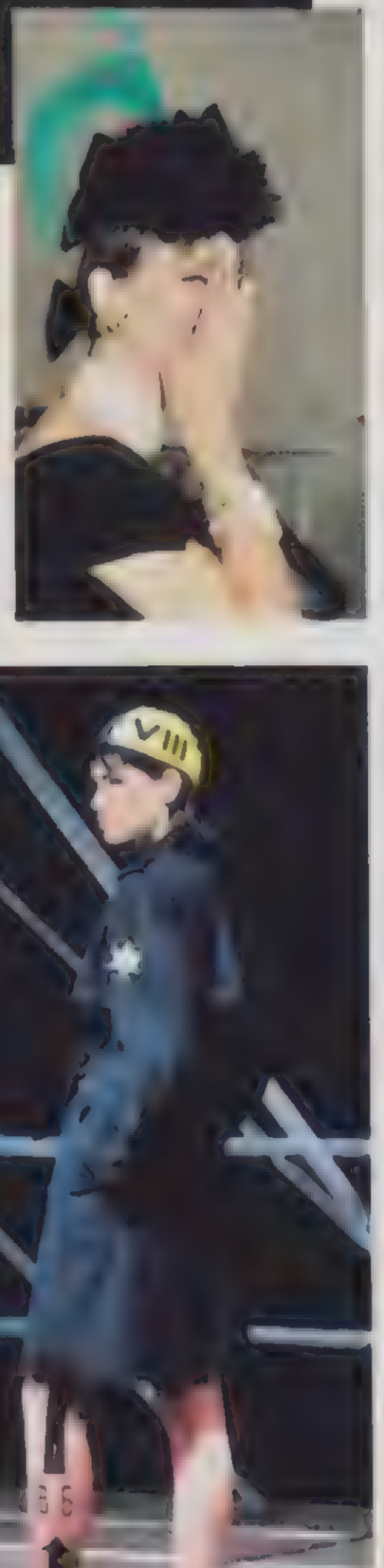
WIT & WISDOM

The wonderfully unserious side of fall/winter fashion

Europeans, invariably, do it best: mining the irrepressible—amusing—side of fashion. Delighting in dressing witticisms, Christian Lacroix, for Patou couture, turns out bustled evening dresses, a skirt of fuchsia fur. Gaultier tucks a Lycra dress with Russian letters under a coat of velvet. Atop a long striped sweater, Moschino ties on a bikini: simply to "demystify" fashion, he says, "and entertain." Here: fun-and-games of the season. *("View" continued on page 364)*

Tulle-ing around: Model Jerry Hall (minus Mick Jagger), above, backstage at Chanel

With wit: Stephen Jones hat, above, gives "finger waves" a new twist; right, feathered charm at Chanel couture. Hat by Christine Woodworth. Couture, too, below: Christian Lacroix's full-blown bustle rose for Patou. Below right, at Gaultier: revolutionary dressing



"Signature" dressing: Status apron served up, above, with Moschino style

OPIUM

Jamais parfum n'a provoqué une telle émotion.

Introducing
the new
one ounce
eau de toilette
atomizer.
$25

Parfums
YVES SAINT LAURENT

© 1986 Yves Saint Laurent Parfums Corp.

VIEW people in fashion are talking about what's coming..

Sun, surf: dressing by the pieces . . . child-size couture . . . new "patents," bucket bags: accessory directions . . . wardrobe plans

People are talking about. . . .some of the pleasures of new resort dressing. One difference: the closetful of clothes that exist in the world of swimwear. Bathing-suit maker Liza Bruce calls it an "entire vocabulary of dressing"; Giorgio Sant'Angelo bases his collection on pull-up, pull-down pieces that double—that triple—as skirts, bathing suits, tops. Bicycle pants match bright bathing suits at Jantzen or Michaele Vollbracht. A new "sunsuit" could be a cropped turtleneck and ruffled brief (from Danny Noble), a Tous les Caleçons romper with a bare tank top, or a striped micro-mini skirt and collared T-shirt at Alberta Ferretti. Even beach shoes make for some non-sand appearances: Anne Cole's runway choices are black rubber slip-ons; Adrienne Vittadini's, the best of bright yellow boating shoes.

Watch for new black patent leathers: high-gloss, glamorous, and especially good-looking in accessories at night. Come spring, they may well figure as importantly as fall's crocodile and textured leathers. Azzedine Alaïa's newest shoe is a black patent leather pump. Donna Karan's best clutch comes tailored in shape, soft-edged, and patent. In multiple sizes. . . .Come December, Louis Vuitton is coming up with a new look to status luggage: In spaceship Kevlar vinyl, the new pieces are dark brown in color, come with rust trim, are structured in shape, with brass fittings. No initials are present anywhere. . . .

Shapes to come: "I'm attracted to the precision of dressing in the Directoire period," says Geoffrey Beene. That Directoire style, a few years later, became better known as "Empire." For resort dressing, empire shapes—high-waisted, soft-skirted dresses—are turning up at Romeo Gigli, Donald Brooks, Karl Lagerfeld. Danny Noble has the sparest of "empires": simple dresses of black or white rayon jersey. . . . For women whose cancan fashion desires exist strictly on an amusement level, New York's Antique Boutique has the season's hot new net crinolines: full, fullest, best in blaring red. Price: $35. . . .Terrycloth in designers' hands for resort is a new, neat sportswear fabric; it's far from toweling. At Marc Jacobs, white, red or black stretch terry might make a circle skirt or tapered pants; Carol Horn and Joan Vass USA both use white stretch terry for wrap skirts, sweatery tops and bottoms. Ralph Lauren Roughwear takes the fabric in blue or grey to a new look of "sweats": One, a "jeans" jacket.

"Designers are plotting wardrobe 'systems.' The intriguing question: How can women get the most from the fewest clothes?"

What's new? English designers are gaining a fashion beachhead this month in the U.S. Six of London's most-talked-about clothes makers—Alistair Blair, Jasper Conran, Wendy Dagworthy, John Galliano, Betty Jackson, Katharine Hamnett—plus inventive hatmaker Stephen Jones are bringing their spring collections to New York City the week of November 7. Thus, at the same time when American designers are staging spring collections, the English clothes can be measured side-by-side them—for some interesting international fashion comparisons. . . .Fans and long-time followers of designer John Anthony will be glad. For mid-winter, there's now a brand-new John Anthony collection: slinky evening turnouts, dinner short dresses, a crocodile skirt, nighttime sweaters and pants. All, the best of black and fit (it's a growing trend) to order.

THE BEST THING ABOUT FLAMENCO FASHION? ALONG WITH THE DRESSING CHARM, THERE'S A SENSE OF WIT. ITALY'S FRANCO MOSCHINO, FOR ONE, TOPS A RED RUFFLED-SKIRT DRESS WITH A WHITE T-SHIRT. WRITTEN THERE: I LOVE FLAMENCO. . . .

In this year of the '86 baby boomlet, designers are paying more and more attention to The Well-Dressed Kid. Joan Vass, for one, for friends and favorite customers, is quietly making-to-order miniature versions of her women's fashions: a baby-sized rough-hewn turtleneck sweater, a naïve flower-print smock for a small girl. At close-to-adult prices, Vass favors non-pastel colors: beige, grey, taupe, red for fashionable kids.

The idea itself is not a new one: Zoran and Californian Harriet Selwyn are past/present masters of the minimalist "wardrobe." Now, such diverse designers as Donna Karan, Norma Kamali, and London's Joseph, too, are plotting out complete clothing "systems." Their intriguing—beginning—question: how can a woman get the most from the fewest clothes? At Joseph, a turtleneck, bodysuit, leggings, and skirt turn up in black cotton Lycra; Norma Kamali's pieces are most glamorous in black and white matte jersey: a short T-shirt dress, bathing suit, halter dress, sarong. In Donna Karan's eyes, all that's needed for day-to-night are seven easy pieces. . .and this season they might well be in peanut-colored wool merino and white cotton knits: pull-on pants, a bare leotard-top dress, a city jacket—the easiest sorts of combinations. As other designers concentrate on cocktail dresses, this season, it's an appealing thought.—KATHLEEN MADDEN

YVES SAINT LAURENT

Beauté

Saks Fifth Avenue

FIFTH AVENUE • WHITE PLAINS • HACKENSACK • CHEVY CHASE • BAL HARBOUR • DADELAND • FT. LAUDERDALE
PALM BEACH • DALLAS • SAN ANTONIO • MICHIGAN AVENUE • SKOKIE • BEVERLY HILLS
PALM SPRINGS • SAN FRANCISCO • LAS VEGAS

© 1986 Calvin Klein Industries, Inc.

WHY FASHION IS DIFFERENT THIS NOVEMBER

Suddenly, there's more happening in fashion this month—more that works to your advantage, wherever you are.

The way it was: To put it in perspective—not that long ago, November meant "resort," hot-weather dressing. If you go further back, the label for clothes this month usually read "cruise." Under whatever name, they were clothes designed for sun, sand, palm trees, leisure moments.

The way it is now: What's happened—dramatically—in American collections is the development of seasonless dressing; clothes in weights, textures, colors that go almost any place, any time, any climate.

And seasonless means business...what really sets these clothes apart—their daytime appropriateness. **Fashion has caught up with what more women need and want.** These are clothes meant for work, not leisure; meant for a city, not a seaside retreat. Depending on where you live, you can wear them right now (in fact, if you live in a warm climate, these are the clothes you've been waiting for; traditional fall/winter weights being too heavy)...you can wear them later for summer-in-the-city dressing...you can travel with them.

Material assets: The reason for this high performance level—the fabrics. "Resort" was synonymous with wrinkled linen; limp and gauzy cottons. "Seasonless," on the other hand, comes with a singular fabric lineup: thinnest merino and tropical-weight wools; silk, rayon, viscose; inventive (perfected) mixes of all of the above.

The changing nature of change: Fabrics are not only the key to performance; increasingly, they are key points of difference. The things you like, go for, rely on don't vary that much, month to month. No one "reinvents" the jacket in each new collection. But that same jacket—longer, strong-shouldered, clean-lined—takes on a whole other character when it shifts from cashmere glen plaid to marocain silk plaid....**Sometimes change turns on color**—seasonless khaki instead of fall's charcoal grey. **Or it turns on graphic design**—the immediate punch of a new striped sweater. In each case, nothing "major" has happened...and yet a lot has happened. Enough to provide you with a real sense of change; enough to interest you.

The mainstay: The new sweater set What proved to be a big winner this fall is proving even more appealing in a seasonless way of dressing. Sweaters in lighter weights, lighter textures, with subtle changes—a sleeveless or cap-sleeved crew neck; a short-sleeved cardigan.

More of a good thing ... The evolution of sweater dressing, with no end in sight. The daytime dress you long for—an easy turtleneck shape in rayon or thin merino wool, with a belted waist, a softer skirt. **And the sweater idea is one that adapts itself to casual evenings.** A longer knit dress to wear with a flat sandal...a bare, sweatery body suit and short skirt...the longest turtleneck pulled down over a longer, draped chiffon skirt.

Going more places: The right raincoat—for work, for travel, for anything short of a deep freeze, a good raincoat does it all. Good being dependable. Dashing. With the scale, the ease of a man's raincoat, and a softer, rounded shoulder that allows it to slide over more things, work more ways. Best color choice: a neutral.

Where it's still cold, it's still a big fur year—big in every sense of the word. The pivotal shape: an oversized topcoat. Pivotal furs: those that are smoother, flatter...and in rich shades of brown, tortoise. What gives fur a distinctly modern attitude: the dash that comes from this bigger scale...and the style that comes from a new under-fur dressing. More personal. More offbeat. Cold-weather clothes that take a cue from the most sophisticated ski dressing. An offbeat collage sweater instead of a simple turtleneck. Sleek racing-striped leggings or cycling pants instead of classic trousers.

Romance comes out at night...does it ever! The difference between day and night—180°. From a world of attractive, straightforward dressing to a world of fantasy, of femininity at its most obvious. What began last fall, what reached an incredible peak in the couture (proof, later this issue) gives rise to a new delight in "dressing-up dressing." Most engaging—most sought-after—new dress at night: short and strapless, with a small-fitting bodice, bouffant skirt. Other variations on bareness—one-shoulder and off-the-shoulder dresses; dresses and tops with new deep-plunging necklines. Also noteworthy: new ways with lace, with taffeta; with a new, more gentle body-shaping.

The shape of things to come...to keep your eye on:

- **A new look to pants**—softer, wider through the leg. Often, high-waisted. Sometimes, cropped mid-calf.
- **Skirts to watch**—a shorter, fuller skirt shaped by crinolines underneath, held by a wide belt at the waist....**The longer skirt of fall emerges as a separate-skirt alternative for warm-weather leisure**—the engaging ease of a skirt you can pull on, pull up, wear with a bare sandal.
- **There's an edge of bareness to new tops**—more cut in, cut out, bared in back.
- **Pink as a welcome hit of color.** With neutrals as predominant seasonless shades, there's still room for something else. That something—pink!—every way, from a dusty-pink suede sarong...to a big-time halter evening dress in pink...to a hot-pink maillot.
- **Speaking of swimsuits—the word that applies—"sizzling."** Sizzling in color (fluorescent brights). Sizzling in shape—the boundaries are stretched even further, especially with two-piece suits. New influences: dance, water sports, the triathlon.

The search for something special—it's the hottest fashion game in town. It's the search for something that goes "beyond," that adds more, does more. Something with a unique character. It's a Lurex-patterned sweater under a big-scale fur... it's an antique chronometer instead of an "ordinary" watch...it's a pair of wide gold cuffs set with unusual chunky stones. At a moment, when you're moving similar pieces around (for day), **it's what gives those moves style and individuality**...and what gives fashion its greatest appeal.

On these fourteen pages, signals of a different season. Changes that begin with lighter go-everywhere textures, neutral go-everywhere colors. Beyond that, differences in shape—new [illegible] sleeved jackets, closer-to-the-body sweaters, easier pants. Notable too: subtle changes of detail—smaller waists with fuller skirts; higher armholes, softer shoulders with sweaters. And "polished" accessories that give a definite appropriateness. . . . The essense of this change: Very pulled together day into dinner dressing with a certain dark hush in coloring, a certain substance of texture. Perfect example, right: Louis Dell'Olio for Anne Klein & Co.'s [illegible] wrapped silk print dress in two easy pieces.

A WELCOME change...

a new sense
of seasonlessness...
in knits... in khaki
and black... in clothes
that you pack up
and take away—
or wear right now...
depending...

a welcome change...

Two takes on skirt-and-sweater dressing—with a difference! Just what you want at night: the longest—and leanest!—silk turtleneck around, *near right*, to wear over the palest, blush-colored silk chiffon draped skirt. By Romeo Gigli. Turtleneck, about $670; skirt, about $670. Barneys New York; Toby Lerner, Philadelphia; Alan Bilzerian, Boston and Worcester MA; Linda Dresner, Troy MI; Pompian, Chicago; Charles Gallay, Beverly Hills. . . .
Newest direction in a cotton skirt: one that is fuller, accentuated by a petticoat underneath, a wide belt at the waist, *opposite*. With it: a cut-away cotton halter body suit. By Donna Karan New York. Skirt, about $240; crinoline, about $105; body suit, about $80. Bloomingdale's; Jimmy's, Brooklyn NY; Barbara/Jean, Little Rock AR; Ultimo, Chicago; Julius, Sacramento CA; Helen's of Course, Portland OR and Seattle WA. Hair, *this page*: Madeleine Cofano for Bruno Dessange; *opposite*: Daniel Philips for Oribe at Parachute. Details, more stores, last pages.

Wayne Maser

a welcome change...

The knockout "new suit"! The jacket, with shorter, above-the-elbow sleeves, a little more fit through the waist; the pants, easygoing, wide-legged and pleated—all in a silk marocain that goes from day to dinner with a change of accessories, above. And here: with an (almost) transparent silk georgette sleeveless top! By Calvin Klein. Jacket, about $600; pants, about $210. Bonwit Teller, NYC; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Balliet's; Jacket at Neiman-Marcus. Rings, Paloma Picasso for Tiffany & Co. . . . *Beauty Note*: Key to makeup that is almost as "transparent"—nothing but a well-defined lip in an almost neutral color. Lancôme's Hydra-Riche Hydrating Creme LipColour in Champagne. Hair, Daniel Philips for Oribe at Parachute. Details, last pages.

Wayne Maser

a welcome change...

What's unique right now:
The emphasis designers place on clothes that work all year round, that go from cool city to warm resort—and back again—without ever looking "beach-y"....Exactly what we mean: two warmer-weather looks in seasonless colors—black and khaki... *Left*, the sleekest little sweater body suit, the sleekest wool mid-calf pants —a great "base" for any wardrobe. By Donna Karan New York. Merino wool body suit, about $240; pants, about $350. Late November at Saks Fifth Avenue NYC; Charles Sumner, Boston; She, Louisville KY; Tootsies, Houston; Perkins Shearer, Denver; Wilkes Bashford, San Francisco....*Right*, cotton knits for all seasons: a shaped tunic top, legging-pants—with texture, with racing stripes! By Claude Montana. Tunic, about $335; leggings, about $178. December at Saks Fifth Avenue; Panache, Millburn NJ; Saks Jandel; Ultimo, Chicago; Claude Montana Boutique, Beverly Hills; Apropos, Newport Beach and Woodland Hills CA. Bracelet at wrist, Bulgari at The Hotel Pierre, NYC. Hair, Madeleine Cofano for Bruno Dessange. Details, more stores, last pages.

Wayne Maser

Wayne Maser

a welcome change...

What really starts outdoing [illegible] (as well as the need for) a terrific raincoat—a seasonless, all-year 'round coat that you never put away. The best: a man's—with more scale, more swagger, more style, to slip over everything. . . *Left*, a coat with enough polish to pull everything you wear together—instantly—in a longer length, in padded black cotton. By Mario Valentino. About $570. Mario Valentino Boutique, NYC; Wilkes Bashford, San Francisco. . . . Or something on the shorter side, something white, crisp, and snappy with a waist belt to cinch, *right*—a raincoat that goes nonstop, day to night. By Aquascutum. About $450. Available at Aquascutum Shops. Bracelet, Bulgari at The Hotel Pierre, NYC. Hair, Madeleine Cofano for Bruno Dessange; makeup, Andrea Paoletti. Details, last pages.

a welcome change...

The evolution of the sweater dress, with its well-defined, belted waist. The longest tube of a dress in silk jersey, *below*: belted and calf-length for day, straight to the ankle (with a pair of flats) for evening. By Ralph Lauren. About $538. Late Nov. at Polo/Ralph Lauren, NYC; Austin TX; Palo Alto CA; Marshall Field's; I. Magnin.

When a sweater dress becomes more than just "a sweater dress," *above:* when it's a sleeveless dress with its own matching coat. Both of merino wool. By Donna Karan New York. Dress, about $260; coat, about $435. Late November at Bergdorf Goodman; Gidding-Jenny, Cincinnati OH and Louisville KY; Jacobson's; The Avenue, Omaha NE; Swansons on the Plaza; I. Magnin. Jewelry, Bulgari at the Hotel Pierre, NYC. Hair, Madeleine Cofano for Bruno Dessange. Details, more stores, last pages.

Wayne Maser

a welcome change...

Sweater dressing at its easiest—in stripes! Sweater dressing that becomes a great alternative to pants for a relaxed day at home or in the city. . . *Below*, wide and narrow stripes—from shoulder to ankle in a boat-necked merino wool sweater, longer skirt. By Gloria Sachs. Top, about $175; skirt, about $180. Late November at Neiman-Marcus. . . *Opposite*, a bold alternative: a broad-striped cashmere sweater to wear with a pinstriped skirt, with pants, with anything! By Ralph Lauren. Sweater, about $338; skirt, about $278. Late November at Lord & Taylor; Polo/Ralph Lauren, Denver; Dallas; Houston; Frost Bros. Hair, Daniel Philips for Oribe at Parachute. For all fashion details, see the next to last pages of this issue.

Fantasy. Frivolity.
Romantic notions of evening.
Dressing-up dressing
as glorious as it gets—
the message the couture
delivered this season.
A message intriguing enough
to attract a modern young
woman, Christy Turlington.
and to send her off
on a lighthearted adventure.
On these ten pages.
an escape into different
worlds. different times. . . .

A COUTURE FANTASY

BACK to the FUTURE

Left: Gigi. . .Maxim's
at eight. . .La Belle Epoque
at its most flirtatious.
To set the mood:
Chanel's dream of a hat—
all lace, flowers, tulle.
frou-frou. . . .
Right: Blithe Spirit—
a dazzling confection
of feathers and sequins—
Yves Saint Laurent's
short, shimmered evening
dress. Lesage sequins.

Beauty Note:
The modern element of delight—of contrast—throughout—the makeup, totally low-key, subdued. *Left*. Chanel's Tender Gold lipstick; Golden Silk blush. These ten pages: hair, Oribe at Parachute: makeup, François Nars. Details, last pages.

Steven Meisel

Breakfast
at Tiffany's...
playing it very
Holly Golightly—
Emanuel Ungaro's
"liquid" black
silk crepe evening
dress: short.
provocative in its
shape—rounded.
caught at a narrow
hem. Taroni fabric.

Steven Meisel

One Touch of Venus...

the charming young heroine . . . a portrait in velvet. with sweetheart neckline. full-blown sleeves. a romantic attitude. From Emanuel Ungaro. Details, last pages.

Private Lives...

sophisticated... witty...a touch of dramatic emphasis: Valentino's embroidered black silk jacket; a black-on-black strapless dress underneath. Fabric. Clerici Tessuto.

Lady in the Dark...

discreet . . . revealing . . .
seductive: the long black
velvet evening dress.
side-slit, wrapped
in a great big bow.
From Yves Saint Laurent.
Moreau velvet: Taroni
silk faille sash/bow.
Details, last pages.

BACK TO THE FUTURE

Steven Meisel

Cancan...

Champagne...
an inclination to dance
all night: Valentino's
exuberant one-shouldered
evening dress...
a full black skirt...
green taffeta underskirt.
Setarium fabric.

Waltz
of the Toreadors...

a feeling for flamenco...
a sultry mood:
the smallest, narrowest
dinner suit
from Saint Laurent.
in jet-embroidered
grain de poudre:
white silk shirt.
Details, last pages.

Steven Meisel

Beauty Note
Maintaining a "natural" character in a world of fantasy dressing —the makeup, subtle, soft Here, sheer Pink Gold on lips, from Charles of the Ritz

My Fair Lady...
or how to make
a memorable entrance
...a memorable
evening: Ungaro's
captivating strapless
black velvet.
with a bustle-back.
pleated train.

Steven Meisel

Grand Finale...

the end of a glorious adventure. . .the ultimate "big evening": an enormous cloud of black taffeta cape over strapless white satin. from Ungaro. Fabrics: cape, Taroni; dress. Abraham. Details. last pages.

Guy Bourdin

SHOCK WAVES

SHOCK WAVES

Color with great abandon . . . now, the impact of high-energy colorings, and new ways to put them together. For example: in a season of great looking two-piece suits, Liza Bruce's standout—her shiny, ribbed knit top in slices of fluoro-orange and bright blue-green, with a violet "skirt" to roll up or down over an orange and chrome-yellow bikini. All, Lycra, about $74. Saks Fifth Avenue, NYC; Barbara Newman at Stanley Korshak, Chicago; Balliet's; Bullock's; Details, more stores, last pages.

Guy Bourdin

SHOCK WAVES

Roof with a view—a new perspective on this season's body contouring—suits that hold their shape off the body as well as on, with strategic seaming, stitching, and more. One of the most dramatic, from Gottex, *above*: a strapless orange-bright Lycra suit, with gathered tucks at the bodice, seamed to "outline" the body beautifully. About $60. Late November at Bergdorf Goodman; Filene's; JW Robinson's, California; I. Magnin, San Francisco; Liberty House of Hawaii. Details, more stores, see last pages.

On these six pages, a different kind of cold weather dressing—dressing that starts with new, big-scaled furs, and goes on from there. Underneath: dashing, offbeat combinations—the flash of a Lurex-splashed sweater or skin-sleek legs. A little more avant-garde, a lot more unexpected, they symbolize a special—personal—side of cold-weather style. Perfect examples: *left*, Maximilian's great, big wide-sleeved full-length natural Russian sable, worked skin-on-skin. Triple-belted in brass-studded leather, it takes on a different, racier look. Maximilian, New York. . . . Or, *right*, Fendi's free-wheeling cross fox coat, with its extraordinary "tortoiseshell" coloring. To wear over anything —even a wet suit! To order at Bergdorf Goodman; Neiman-Marcus. Hair, these two pages, Garren, NY; makeup, all six pages, Lydia Snyder.
Details, next to last pages.

Penn

COLD
snap

COLD snap!

Coming on strong—big, dashing coats—with the size, the scale to wear anywhere, over anything. The one, *opposite*, over a witty Russian "letter sweater" and collage pants—Bill Blass's double-breasted female Canadian fisher. Bill Blass for Mohl Furs. To order at John Wanamaker; Kaufmann's; Marshall Field's; Frost Bros., Bullocks Wilshire....And, *this page*, Grosvenor Canada's natural New Zealand opossum big coat, to slip over anything from cotton cycling pants...on up. The Fur Galleria, Cedarhurst NY; Kramer's, New Haven CT; Kriegsman Furs, Greensboro NC; Furs by Robert, Detroit MI; Edwards-Lowell, Beverly Hills; Pappas Fur Designers Ltd., British Columbia Canada. Bracelet, Elsa Peretti for Tiffany & Co. Hair, left: Garren, NY. Right: John Sahag, John Sahag Salon, NYC. All details, see last pages.

Penn

COLD snap!

The biggest furs—taking a totally different turn. One new way, with natural SAGA Arctic fox, *opposite*. Cut on the biggest scale, collarless, free-flowing, it's one of the most dramatic furs around. Warmers underneath: fur-topped boots, ribbed leggings, a creamy wool sweater. Hair, Garren, NY . . . .And, equally at home in the city, the country, even over the most unexpected! —a natural Canadian raccoon greatcoat, *this page*, oversized, cuffed, with a big, notched collar, worked skin-on-skin. Both coats, Bisang Fourrures for The Tepper Collection. Neiman-Marcus. Hair, John Sahag, John Sahag Salon, NYC. Details, see last pages of this issue.

Penn

A NEW MOOD

There's a new look to hair, based on subtle variations—charming for day, embellished at night. It's not a "total" change...rather, they're ideas a woman can "adapt" to her own hair, her own style

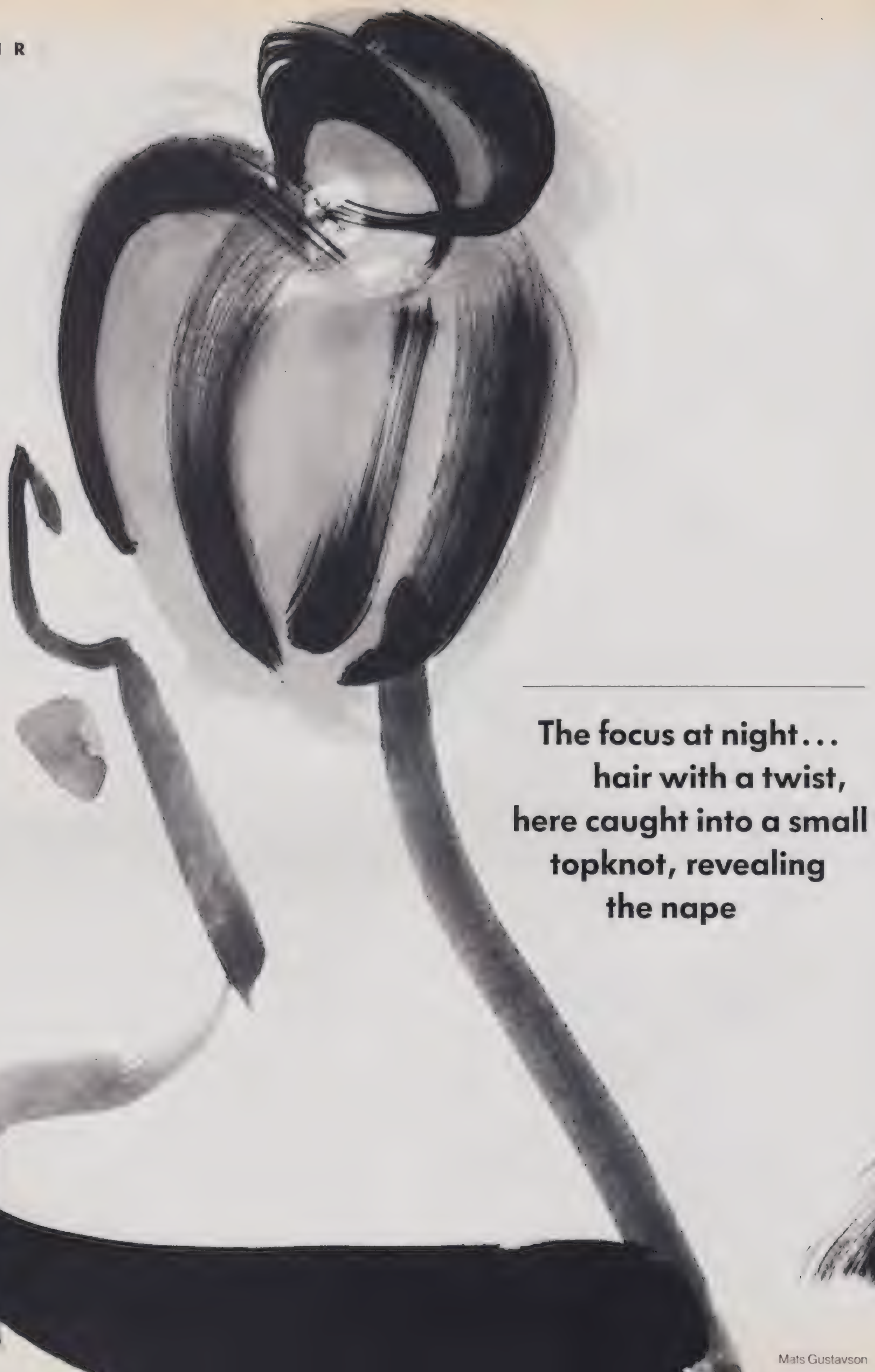
In a season of more polished dressing, what looks best, for day: hair that's straighter, neater, not too stylized...with a clean line, a length that's never longer than just below shoulders (too-long hair loses its line; too much hair or curl belongs to warmer weather, to an "easier" time of year)...Appealing, now: hair that's off the face, with fewer bangs, if any at all. (When there are bangs, they are "broken" bangs—i.e., pushed aside/never heavy.) There is lift to hair, especially at night; sometimes it's brushed back, exposing an ear, with hair "thickness" behind the ears. The softener, now, day or night: the new sideburn—a small piece of hair in front of the ear, a curve that adds something extra...The tool for lift: mousse, applied *before* you get dressed. (After mousse sets, run a comb through hair, accentuating hair's lift/direction.) The difference: last season, what you wanted from mousse was body; now you want body *and* line to achieve a more "finished" effect. Newest at night: hair that's only *slightly* embellished, pulled up and wrapped on top to reveal the neck. It's a moment for variety; but this is not "evening" hair—i.e., it's charming without being grand. Modern option: hair pulled back and bow-tied, loosely and low on the "tail." (If hair is pulled into a head-hugging ponytail, the tail should have fullness, lots of wave.) Night, now, is a moment for adornment, for a bow! The one you want: whether it's crepe de Chine, grosgrain ribbon, or chiffon, it's soft, not too stiff or structured. Most appealing for evening: a double four-loop bow. Bows, by the way, can work either day or night, but they're particularly attractive at night, and almost always in black. Another, more dramatic option: hair that's bow-tied at the crown, then caught in a low ponytail. Another idea: a small chignon at the nape, the side, the crown. The point: fast, easy changes that you can do on your own.

Mats Gustavson

The charm
of a ponytail at night,
with a large,
soft bow, tied low
on the tail

These pages
Hair, Garren, NY

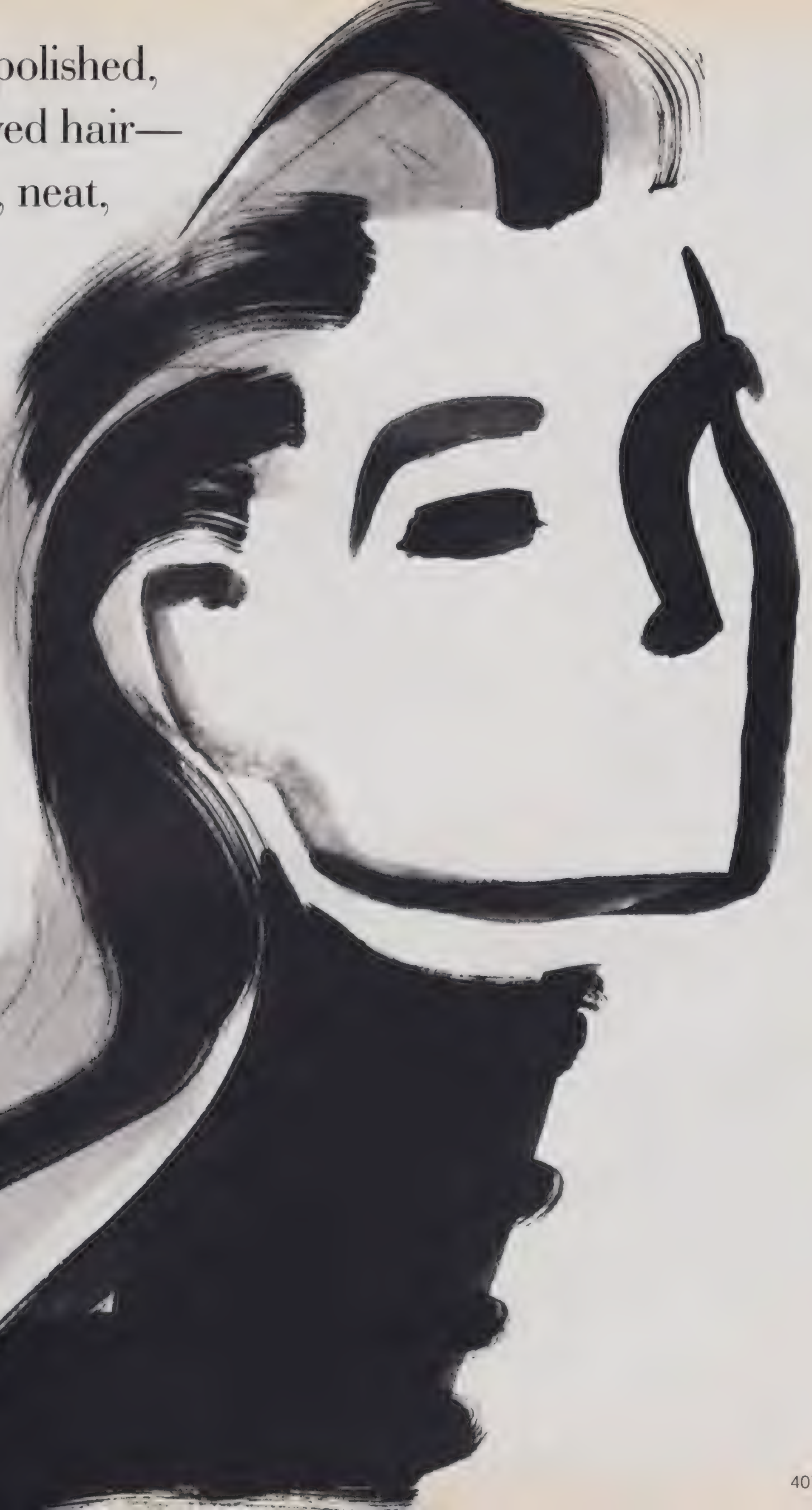
HAIR



The focus at night...
hair with a twist,
here caught into a small
topknot, revealing
the nape

Mats Gustavson

For day: polished,
uncontrived hair—
simple, neat,
and off
the face



ANOUK AIMÉE

the female mystique

By Joan Juliet Buck

The softness is all in the manner, not in the appearance, for her face is sharp angles, dark eyes, strong bones. In a review of Fellini's *8½*, Dwight Macdonald wrote, "Anouk Aimée manages to look astringent and attractive simultaneously." Hers is a face that in twenty years has neither aged, nor, stranger still, gone out of fashion. The recent release of Claude Lelouch's incoherent *A Man and a Woman: Twenty Years Later* did nothing for our memory of the film that engraved Mustangs and cold beaches in our collective romantic memory. But it proved that Anouk Aimée, twenty years on from the thirtyish beauty in the first film, is still the embodiment of feminine mystery. As an actress and as the character Anne Gauthier, Anouk Aimée holds back, refuses to explain, to give herself away. In both films—that of twenty years ago and that of today—the character leaves sentences unfinished, looks away, sighs to herself, casts down her eyes. Her hands push her hair back from her face in a repeated nervous gesture. What is she thinking, you wonder, what does she want, what is she feeling?

In life, Anouk Aimée has finely honed defense systems. She does not want to give anything away about herself. This doesn't stop her from being friendly, funny, straightforward, touching, full of hope and good sense about the lives of the people she loves. But ask her a personal question, or even a question that demands a factual answer—How many films have you made, how many dogs and cats do you have?—and she looks the other way, giggles, and says, "I hate interviews."

Françoise Dreyfus was thirteen years old when a director saw her walking down the Rue du Colisée with her mother and cast her in a film, *La Maison sous la mer*. The character was called Anouk. "People on the set kept calling me Anouk," she explains. The following year she made a film with Marcel Carné and Jacques Prévert, and Jacques Prévert found Aimée ("beloved") as an appropriate surname. Anouk Aimée replaced Françoise Dreyfus, and Anouk Aimée kept working. "I never worried about it," she says. "I took it for granted." She has made fifty-two films. French films in the 'fifties were followed by an Italian period—*La Dolce Vita* and *8½*, which made her an international star. Then Lelouch's *A Man and a Woman*, in 1966, made her the embodiment of the modern romantic.

She married Nico Papatakis, the Greek director, when she was very young, had a daughter, Manuella, and *(Continued on page 472)*

Bert Stern
Details, last pages

Max Vadukal

CHRISSIE HYNDE

velvet hand in a black leather glove

At thirty-five, and the sobered-up mother of two, Chrissie Hynde still sounds as authoritative as the brash young woman who left Akron, Ohio, for London and became the punked-out heroine of the Pretenders, one of the most successful new-wave bands of the late 'seventies. Hers is a voice that makes growling eloquent, sobbing soulful, and every catch in between a kind of emotionally loaded punctuation. Hynde may be, in fact, the diva of postmodern rock—the ultimate fan who's assimilated every hook to come out of the radio in the past twenty years and still manages to sound not quite like anyone else. Unlike the other material girls of the current rock scene, Chrissie Hynde has been almost casual about her career. *Get Close* (Warner Bros) is her first album since 1984's *Learning To Crawl*, and she'd rather talk about her plans for a worldwide vegetarian fast-food franchise than promote herself. Fortunately for us, Hynde and her new R&B-textured band begin a U.S. tour this month. "I'm still moved to do this," says Hynde, who's taking along her daughters, "because I'm better at it than being a housewife." —T.Y.

L.A.

art

in the fast lane

By Jed Perl

High-culture fever has hit Los Angeles, the pop-style capital of the world. This fall, both the Museum of Contemporary Art and the Los Angeles County Museum of Art are opening new buildings and major new shows. MOCA's inaugural show, called *Individuals: A Selected History of Contemporary Art 1945-1986*, is backed up by a huge program of lectures and special theater events. LACMA's *The Spiritual in Art: Abstract Painting 1890-1985* attempts to shake up the formalist interpretation of art from Piet Mondrian to Brice Marden. Meanwhile, the J. Paul Getty Museum is collecting in areas as far-flung as early Greek sculpture and nineteenth-century photography, and is making plans for architect Richard Meier to design its new building, which will open in 1993. Everybody involved in the L.A. art scene is bouncing off the city's already-unholy hash of upscale glitz, ethnic neighborhoods, celluloid history, and MTV future shock.

The museum that's most in tune with 'eighties culture is the Museum of Contemporary Art. MOCA, which covers art since World War II, opened in 1983 under the direction of Richard Koshalek—a trim, average-height, bespectacled fellow with an elfish grin playing across his face. Next month, forty-six-year-old Koshalek will preside over the opening of MOCA's permanent home, which happens to be the first building in the United States designed by the hot Japanese architect Arata Isozaki. Isozaki's red-sandstone composition of cubes, semi-circles, and pyramids must be one of the handsomest museum buildings in the world. The Tokyo-based architect was the wonder-worker behind the interior of New York City's hi-tech-heaven of a night spot, the Palladium; and his MOCA building comes out of the same cool-cat, mid-'eighties sensibility. Only here Isozaki's knockout sense of contemporary style and decorum has been tuned into a high-culture wavelength, and he's produced a series of spaces in which art looks its very best.

Catching the perfect new wave: MOCA's Richard Koshalek, riding the crest of L.A.'s booming art scene, here in Arata Isozaki's glorious building.

Richard Koshalek whizzes around the new building with the offhand, cheerful manner of someone who's lucked into the happiest setup in the world. He's a quick, easy talker; and he and his entire staff refer to their architect by the nickname Iso. "Iso" pops up in conversation with the frequency of a special friend. The MOCA staff are having a love affair with their new building, and they're filling it with amusing events, such as a staging (by director Peter Sellars) of a Russian Constructivist theater piece, which hasn't been seen since 1922, with designs inspired by Vladimir Tatlin's original sets. Isozaki has given MOCA a headquarters that makes the day-to-day life of an art institution look easy—all larkish fun.

MOCA's meticulously crafted building is full of spaces that leave you feeling very quiet and very content. Set in the midst of a redevelopment section in downtown L.A., it responds to the monumental scale of the surrounding architecture with a series of small-scale volumes sheathed in red sandstone, accented by crystalized glass walls, and topped off with copper and glass roofs. The stone is roughly cut and carefully detailed, so that you feel like walking up to the walls and touching them—these stone surfaces haven't been given the processed look so common in contemporary architecture.

From street level, the building appears to be two separate pavilions; to enter you step down into a central, sunken courtyard. The first galleries you enter, with their sky-high, pyramid-shaped glass roofs, bathe you in a white light that feels beatific, serene. Everywhere, you find gorgeous little touches that recall the inspired delicacy of Alvar Aalto. The little theater and the boardroom employ industrial materials, such as perforated stainless steel panes, for a paradoxically human-scaled effect; these rooms have the jewel-box perfection of Josef Hoffmann interiors. In the library, beneath a vaulted, Romanesque-inspired ceiling, light filters through translucent, yellowish-veined onyx windows. Koshalek, his staff, his exhibition program, and even his wittily stocked bookstore fit perfectly into the casual chic of this building.

MOCA is an institution that seems to know how to generate high spirits—especially in the architectural arena, where Isozaki's building is actually its second coup. For the past three years, MOCA has been working out of a large warehouse, remodeled by the offbeat L.A. architect Frank Gehry, and called the Temporary Contemporary. If Isozaki's building has a classic, built-for-the-ages look, then the TC, located in L.A.'s Little Tokyo, is informal, loft-style, improvisational. The TC has an ease about it that relates to the rhythm of the sushi bars and ethnic shops on the surrounding blocks. The *(Continued on page 466)*

nuclear MACHO

The military still thinks nuclear war can be won. The rest of us would rather not think about war at all. One person who's keeping score in the arms race: weapons expert Tom Gervasi, who contends that the biggest threat facing us today isn't Soviet might, but our fear of it. We feel helpless—he says we're not.

BY JACQUELINE ALBERT SIMON

> "The unleashed power of the atom has changed everything, save our mode of thinking. Because of this, we drift toward unparalleled catastrophe."

Albert Einstein wrote those words soon after the development of the atom bomb. Is it so? Only if you believe a drift is a destiny. Not if you believe that action is more effective than apathy.

Nuclear power is no less terrifying today than when we first heard about it during World War II. But we know more now. The Chernobyl tragedy is everybody's business. So are throw-weights and MX missiles and SDI, even though Donald Regan, chief of staff at the White House, thinks otherwise: "Believe me," he told an interviewer during last year's Reagan/Gorbachev summit, "your readers, for the most part, would rather read the human-interest stuff." Women readers, he meant.

Tom Gervasi—slight, intense, passionately insistent on the realities of nuclear danger and the need for arms control—thinks differently. Born in Rome in 1937, where his American father was working as a journalist and foreign correspondent, Gervasi remembers World War II as the sound of bombers in the sky and urgent talk at home. He was fluent in French, English, and Italian before coming to America to finish his schooling at Harvard, graduating in 1959. Now the director of the Center for Military Research and Analysis, Gervasi believes people should know the facts. He studies and writes about military matters in terms accessible to all of us, and teaches and lectures around the country to groups who know that nuclear power and nuclear weapons are indeed "human-interest stuff." Through his work he is demystifying the military culture and depriving the high priests of nuclear theology of their mysterious rites.

In his series of books, *Arsenal of Democracy*, Gervasi literally catalogued American weapons and their sales abroad. His new book, *The Myth of Soviet Military Supremacy* (Harper & Row) has startled readers, provoked the defense establishment, and generated crucial public evaluation of the unending arms race. Is the arms race no more than reciprocal madness? It's time to find out what's going on and what we can do about it. Anxiety is not enough.

Jacqueline Albert Simon: *We've lived more than forty years with public knowledge of nuclear dangers, but both military and commercial nuclear uses are increasing rapidly. Why?*

Tom Gervasi: I think ignorance on different levels is the reason. The people who are in charge of nuclear power—military and civilian—are mostly ignorant of what has to be done to make it safe, or even if anything *can* be done, because they're too busy to learn. Those in charge of nuclear weapons haven't awakened to realize that even the most "limited" nuclear war, a so-called successful first strike, would probably create enough radioactivity and ecological damage to doom even the attacker to eventual death. And the general population is ignorant, by and large, because the government keeps us ill-informed on nuclear matters; it withholds some of the facts.

JAS: *Are you implying that we can't know the real situation?*

TG: It's not impossible to get hold of the facts; if it were, you couldn't call this country a democracy. The facts are in the public domain, but sometimes difficult to uncover. It's only natural that the interests of individuals collide, in some respects, with the interests of government and various large institutions. Facts that expose this conflict are not publicized; we just need to be less naïve, and search for them.

JAS: *About nuclear energy: The terrible accident at Chernobyl frightened us all, but it hasn't yet stimulated a national debate. Are we too complacent about peaceful uses of nuclear power?*

TG: I think we generally are. Chernobyl raised some doubts here, and right after the accident, we saw reports that should have had quite an impact on our thinking and on the American nuclear-power industry. One commissioner for the Nuclear Regulatory Commission declared that there is a 45 percent chance of an accident as serious as Chernobyl in this country in the next ten years. When a statement like that gets into the press, it begins to stimulate debate. That debate, by the way, has lessened the likelihood of opening the Shoreham plant on Long Island, and has had an impact on the Seabrook plant in New Hampshire.

But you're right; the debate has not really flowered. Recently the Center for War, Peace and the News Media at New York University did a story on Chernobyl and on the way in which the American press reported it. Among other things, the Center found a tendency in the media to reassure the American public that Chernobyl couldn't happen here—that our technology is superior. Notice, we're always told that the Soviet Union is superior to us in military technology, but that their civilian technology lags behind ours.

JAS: *Given that we're not just going to turn our backs on technology, what choices do we have on nuclear power? If nuclear arse-*

Jacqueline Albert Simon *holds a Ph.D. in political science. She is U.S. Bureau Chief of "Politique Internationale" and a contributing editor to "Harper's."*

nals have been allowed to grow as they have, how can we possibly object to "peaceful" uses of nuclear power?

TG: The standard should be: no use of nuclear power unless it is made safe, and by that I mean that there should be no chance of release of radioactivity of any kind. The only possibility is the nuclear-fusion reactor, a very safe technology that doesn't have to involve radioactive materials. It may be feasible within twenty years or so.

But there are also alternatives to nuclear power: solar energy, windmills, very simple things—power systems that could be built to harness the waves breaking on the shore. These sources haven't been explored seriously because there isn't much profit in them. If legislation could be passed requiring that all solar-energy panels be built out of gold, that all windmill blades be built out of gold, I'm sure then we'd have something going. In the end, however, we're going to turn to these alternatives because they're the only limitless, safe energy sources.

JAS: *How safe are the plants where nuclear warheads are assembled for those who live in their vicinity?*

TG: We've had a lot of trouble with some of the plants that process raw materials. For example, the Hanford, Washington, plant has a graphite reactor, just like the one in Chernobyl, but no containment, which Chernobyl had. That reactor, among others, has had a series of accidents and even some deliberate releases of radioactivity to test the effect on the local environment. Obviously towns around Hanford have been contaminated. Some of this has been kept secret; some of it was reported when it happened.

It's dangerous to work with any radioactive material at all, but it does get a little safer in the various later stages of production. Warheads are put together in Amarillo, Texas, then shipped to other sites for final assembly, and stored at various bases throughout the country and in Europe. There have been accidents in transit. The military calls them "broken arrows." We've mistakenly dropped warheads over Spain, we've lost them at sea, we've done all sorts of things. And we've always gone and dug up the soil where they fell, then shipped it off to some waste-disposal site or buried it at sea, which probably isn't too safe, either.

How safe are we against contamination? Consider this: Before 1963, there were innumerable tests of weapons in the open air in Nevada. There are certain towns downwind from those test sites where every member of every family in every house on every street has had cancer. The connection seems pretty obvious.

(Continued on page 468)

"My tin-soldier collection is from my childhood," says Tom Gervasi. "before I understood what bloodshed meant."

A MONTH AT SWAN LAKE

For aspiring young dancers,
an idyllic stay at Suzanne Farrell
and Paul Mejia's ballet camp

An exotic species, often sighted near Lincoln Center at this time of year: They're fifteen at most, graceful at an age when most girls are awkward, with long hair wound modestly into a bun. Exotic, but easily identified, they study ballet at the studios, and hope to perform one day on a professional stage. In the studios and on the stages, fall's new season is under way, but summer hasn't yet been left behind by some. Those few: the lucky flock who followed Suzanne Farrell, the New York City Ballet's leading dancer, and her husband, Paul Mejia, artistic director of the Chicago City Ballet, to Cedar Islands in the Adirondacks for the month of July. For six summers, on two tiny islands linked by a wooden bridge, the couple, *left*, has given ten to twelve young dancers, as Farrell puts it, "a place to rest, to respect their bodies, to get some balance in their lives." But ballet students have a different notion of*(Continued on page 416)*

Karen Radkai

A MONTH AT SWAN LAKE

(Continued) rest. Already "in the habit" of dancing every day, they come to this camp "to discover whether they do or don't want to work hard." Farrell, Mejia, and their charges "get up when Nature gets up," and by noon they've drilled for two hours in a pavilion in the woods. Another two hours in the afternoon are devoted to learning a variation on a ballet, the pace "always geared to the best dancer in the class, because a little healthy competition is good." Just as important are the private moments, alone in the studio, "learning to think like a dancer," says Farrell. "Ballet is a solitary pursuit." As at any summer camp, there is time set aside for cookouts (with Farrell and Mejia the chefs), swimming, sailing, writing letters, movies (last summer's favorite was *The Red Shoes*), or simply holing up in a cabin—perhaps the one painted (by Mejia's grandmother and successive generations) to evoke Diaghilev's telling of the story of Scheherazade, *above right*. But no matter what they do, these campers are clearly a different breed—the discipline always shows.

Karen Radkai

Fran Lebowitz on SIN

Ann Arensberg: *Do you believe that people are born with an innate moral sense?*
Fran Lebowitz: No, I do not. The only things you're born with are hands and feet, that's about it. I don't think people have even an artificially cultivated moral sense.

AA: *Don't you think that you develop a moral sense by trial and error?*
FL: No. I believe in absolute right and wrong. I don't think you need trial and error for that. But in fact, I think that if you learn it at all, you learn it when you're a child. I don't think that adults are capable of learning such a profound thing. It's very hard for adults to learn anything. Haven't you noticed that you can't learn anything anymore? I have. I mean, it's even hard to learn how to *drive* when you're older, a relatively simple function.

AA: *Don't you learn from mistakes?*
FL: Yes. You learn how to behave to best advantage, but that's not the same thing as an innate moral sense. You don't learn "Don't do this because it's wrong" when you're thirty. You learn, "Don't do this because it doesn't work." That has nothing to do with morality.

AA: *So the threat of punishment or discovery has a lot to do with keeping people in line?*
FL: I think that's the only thing that works. For the average guy. I think there are morally superior people in the world, at any given time perhaps twelve. It's nothing to count on, certainly. For most people, there has to be a threat. That's why you have so much crime now. Because people are not punished. And I don't mean just that they're not sent to prison. I mean, they're not made outcasts in society the way they were.

AA: *Did they used to be?*
FL: Oh, sure. If a man on your block was caught committing a crime, holding up a liquor store, or cheating on his taxes, then he would be shunned by the other people that live on that block.

AA: *Ostracism.*
FL: Well, no one would play with him. That's what I think kept people from committing crimes. Now, people care only about getting caught and being deprived of their booty—whatever they've managed to steal. I'm not going to mention names of people who are, unfortunately, living, but say you have this person who tries to kill his wife, and this person becomes the toast of the town. He didn't invent trying to kill his wife. Many people are more successful; they in fact actually killed their wives. But this didn't used to get them a good table in a restaurant. That's what I mean. The society itself is immoral. As long as the person who committed the crime is perceived as being rich or glamorous or a snappy dresser, people kind of laugh it off.

See, I think what's important to society, as opposed to what's important to genuine morality, is that people pretend to believe certain things are right and wrong. I don't care whether they really believe in them or not. I care whether they act as if they do. In other words, if you have a sneaking belief that it's all right to embezzle money from a bank, as long as you don't do it, I don't care what you believe. I feel the same way about any issue of morality. I don't care if you actually are anti-Semitic. It makes no difference to me. I care if you manage to pass laws that are anti-Semitic laws. I care if you manage to institutionalize your feelings so that they have an effect on me. Societies aren't dangerous because of people's feelings.

Societies are dangerous because of laws and because of the ways institutions work. If you bought a house that had a deed saying you couldn't sell that house to a black, I don't actually care. I would care if that were enforceable, or if you were going to be, let's say, something along the lines of Chief Justice of the Supreme Court. I think there are such things as immoral feelings; I just don't think that they're germane to a discussion of society as a whole. I don't think it matters. What matters is what's allowable and not allowable in the society.

I believe in hypocrisy. I think it's important that people be hypocritical about their beliefs, because that's the best that you can hope for. You can't go around hoping that most people have sterling moral characters. The most you can hope for is that people will pretend that they do.

AA: *The dictionary definition of sin is disobedience to a personal god. How would a nonbeliever define sin?*
FL: Well, it's disobedience to yourself, the most personal god of all. It's disappointing yourself. However, I think many people who say they don't believe in God do, in a way, believe in God. By which I mean, you can catch such a person in a radiologist's office praying.

AA: *How would you teach a child the difference between right and wrong?*
FL: It's not difficult. You certainly don't have to look for opportunities. I can guarantee that if you're in the presence of children for more than four minutes, they'll do something wrong. One of the pleasures of raising children is that everything they do is wrong. They don't know how to do anything. They know what nothing is. They are strangers to life. And they are destitute. They don't have anything. Hair, that's about it. I mean, they have nothing.

Remember when you were a child, that every single thing that adults had was a big

If the world were a nicer place, satirists would have nothing to do. Here, Ann Arensberg, author of the recently published comedy of manners, *Group Sex*, prods Fran Lebowitz into telling us the do's and don't's of the new immorality.

deal? Because you had nothing. You know, you used to look at your mother's keys; she had keys. Keys. You didn't need keys. You had no doors. The one thing that you can say about being a child is not only don't you have keys, you don't need keys. Children have nothing of their own. Even if you give them something, you can take it back. Anything. You can take their beds, if you want. That's why I think crimes against children are the most heinous crimes. They can't defend themselves in any way.

AA: *There seems to be more child abuse today, or more being talked about.*
FL: Well, there are more talk shows now than there used to be. I don't think there's necessarily more child abuse, although there may be because you have worse adults than you used to have.

AA: *Worse adults?*
FL: Absolutely. Less adult adults. They even look less adult. When I was five years old, my father was thirty, which is five years younger than I am now. He looked like an adult. He looked like a man. He wore a man's hat. He had man's shoes. A man's suit. He wore man clothes. He behaved like a man. Now, a thirty-year-old man, very likely, looks like a boy. He wears boy's clothes. Walking around, you'll see thirty-year-old men wearing shorts—shorts are for children. They wear T-shirts. These are clothes for playing in. They don't wear man hats. No one wears them. No one wears those man clothes anymore. They're not serious, so they don't take them seriously.

A man in a fedora in 1955, walking down the street with his hat and his newspaper, this was a serious guy. I'm certainly not suggesting that men start wearing fedoras. But it used to mean something. The people of my parents' generation were adults at an earlier age, and are more real adults.

AA: *They took adult responsibility.*
FL: They were resigned. See, I think that's what it is. They weren't filled with longing. They weren't wishful thinkers. They were resigned. I think the difference between being mature and not mature is resignation. They accepted things. Now, maybe some people think that's wrong. But I think for the average person it's a better bet, because you can't fulfill those longings. I think it's all right if you're a very unusual, extraordinary person, to be filled with longing and hope, but chances are you are not. So you would be better off accepting things.

AA: *Is there anything other than clothes that makes adults today less adult?*
FL: Yes. They think they have choices they don't have. What makes a person young, aside from actually being young, is thinking that he has choices. This is rarely true, of course. It's not even as true for the average fifteen-year-old as the average fifteen-year-old imagines, but it is certainly more true for a fifteen-year-old than for a thirty-year-old. By choices, I mean opportunities. Time. The salient feature of youth is time. This is a fact, not an emotion. You hear people say, "I don't *feel* old, so I'm not old." I don't care how you feel—you're fifty-five years old. "I feel like I'm twenty." Well, probably you don't remember what it felt like to be twenty, but the fact of the matter is that what you don't have is time. Time is what you have when you're fifteen, what seems like a rather endless amount of time.

Now, the average fifteen-year-old will not take any better advantage of that time than you did, so it's not going to matter in the end. But for forty-year-olds to say, "I have a lot of choices . . ."

AA: *Is it part of the you-can-have-it-all, be-who-you-were-meant-to-be syndrome?*
FL: Right. The thing is that, for the average middle-class person—who has choices, as opposed to the average poor person who has practically no choices—you are who you were meant to be. You weren't meant to be anything very special to begin with, "Meant to be"—this gives the average person a feeling of destiny as if he were Alexander the Great. The idea that you have endless possibilities is a lie. If you, on your way to your office to work as a stockbroker, imagine that you have a real chance to be something else, you are certain to have a very disappointing life. And people seem to have this idea: "Well, I may be a stockbroker now, but some day I'm going to have a hundred million dollars."

This is the new thing. It used to be that what people imagined they were going to be was a great artist. Now they imagine that they are going to be very rich. The American Dream has turned into the American Wish. Some people will make a hundred million dollars. Chances are it won't be you.

AA: *I want to get to sex and sexual ethics. I gather that you think sexual matters should not fall under the heading of sin.*
FL: I don't think sexuality is a matter of right or wrong. What does it have to do with it? Within sexual circumstances, you can behave in moral and immoral ways, but that has to do with how you act toward people. It doesn't have to do with sex. Probably some of the prohibitions against certain kinds of sexuality have to do with quite primitive notions of preserving society. In other words, sexual license has the eventual effect of deteriorating family life. So if you think family life is very important to the society, then you would try to curb people from acting on their sexual desires. Because, as I'm sure you know from your own observation, marriages don't work, usually, when people are allowed to have sex outside the marriage. However, this is only true if you have a romantic idea of marriage to begin with. In other words, it would work if you didn't look upon marriage as a romance.

You see less divorce among the upper classes in European countries where marriage is not a romantic idea but a dynastic idea. The upper classes in Europe are aristocracies, and the point of marriage for them is money, property, and ensuring that the title passes down from one generation to another. It has to do with ruling and controlling society. It doesn't have to do with sending flowers. It doesn't have to do with paying attention to people. So even if both husband and wife have lovers, that doesn't mean they leave the marriage, because sexual or romantic love isn't the reason they're married to begin with. So family life is not destroyed. Family life goes on.

Now, of course, this family life doesn't bear any resemblance to middle-class American family life. To the middle class, family has to do with emotions rather than things. It's much easier to preserve things than feelings. And in the middle class, the word "family" refers to the actual people in the family as opposed to the aristocratic meaning of the word—the house of the family, the property of the family, the reputation of the family, the fortune of the family, the title of the family. To the middle class, "the family" actually means Mom, Dad, your brother or your sister. Preserving this is a much more difficult mission in life than preserving a house, or even renovating one. There's no more difficult life than middle-class family life.

And then, to make it even more difficult, suddenly, in the *(Continued on page 469)*

A true masterpiece, the Tiffany Acorn Vases and eight hand-blown shaped orchid vases are each marked by the unique style of the Tiffany Studios. The base of the vases is decorated with a delicate acorn motif and the neck of the vases is adorned with a delicate leaf motif.

Comfort is in the details
of the cool, calm and voluptuous world
of Linda and Robert Taubman

PASSION MAKES PERFECT

BY FRANCESCA STANFILL

As they greet the visitor in their garden, Linda and Robert Taubman seem a portrait of contrasts: she is slight, with an intensity about the eyes and the moody dark coloring of a Byzantine painting; her style suggests she might be European. He, on the other hand, radiates exuberance and affability, with a ready smile and a directness about the eyes that could only be bred in America.

It is early evening and they are having drinks before dinner; she wears a Watteauesque pale-blue taffeta skirt, white lace blouse, and an amethyst Victorian necklace. The garden, strictly laid out behind a brick wall, is among Linda's passions, the others being "my house, my husband, my family life, and entertaining." A native Bostonian, she has been married for nine years to Robert; at thirty-two, he is an executive with the Taubman Companies, which are involved primarily in real estate development, but which *(Continued on page 425)*

PASSION MAKES PERFECT

"One is struck first by the serenity
of the rooms—the neutral colors,
the precision with which each commode,
chair, and object has been placed"

European flavor, American ease: In the living room (above), flashes of gilt and jewel-colored velvet against great puffs of white—"almost every room in the house is a variation on white," says Linda Taubman. In the studio (right), boundaries of indoors and out have been blurred by a topiary chandelier and a William Nichols painting. Sisters, partners (opposite): Laura Shatz (left) and Linda (right); their House Company buys and restores old buildings in the Birmingham, Michigan, area. The Taj Mahal miniature is modeled in ivory—in its way, every bit as splendid as the original.

Horst

PASSION MAKES PERFECT

The sure eye of the collector has successfully brought together decorative styles that subverted each other in their day. In the studio (left), a circa 1830 klismos chair—an Italian neoclassical whimsy—pulls up to an exuberant rococo table from a century earlier. Overseeing the vignette: an odalisque painted in 1921 by Douglas Joseph.
In living room (above), a bleached floor creates a snowy, modern foil for the gilt frames and cut-velvet upholstery of a set of Louis XVI chairs. Their unlikely companion: a Cubist backdrop, "Acrobats au Cirque," painted in 1927 by Georges Valmier.

Horst

(Continued) also own Sotheby's.

'This is the first time we've really been settled," Linda says of their house outside Detroit. "In the past we've always lived like gypsies." Given the intense order of their surroundings, this is hard to imagine. Passing through the French doors, one is struck first by the serenity of the rooms—the neutral colors, the precision with which each commode, chair, and object has been placed, the harmony of disparate styles and periods: the neoclassical juxtaposed with the rococo, the Cubist with the Louis XVI. Only into the library and master bedroom has any semblance of clutter been allowed to creep—family photographs in silver frames, Victorian boxes and perfume bottles—and even that is meticulously arranged.

The Taubmans have lived in Washington, DC, and in San Francisco—a city that they love, and where they retain an apartment—but this is their first house. It was not, Linda recalls, love at first sight when she saw it four years ago. Linda, who had never before lived in Detroit, had to be convinced: "There was great space, and the layout was good, but it needed a lot of *(Continued on page 426)*

"One close friend calls nouvelle cuisine chez Taubman 'the best food in Michigan'"

(Continued) work." Designer Andrée Putman, whom the Taubmans consulted, puts it more frankly: "I saw the house when they first bought it. Unbelievably shabby and depressing—brightly colored, the foyer dotted with crystal chandeliers, the whole lacking coherence."

Over the next two years a transformation gradually took place—a process that was very much a team effort. "My husband wanted to be involved in every decision," says Linda. "We are alike in that we are both very organized, and both very interested in design. We went through every step together. That's been the joy of it.

"We had very strong ideas of what we wanted," she continues. "In San Francisco, for instance, we'd had a dark library and never used it. We found we were not comfortable on a long-term basis with strong colors. We prefer a light, serene background that we won't tire of."

Integral to the team was an interior designer whose work the Taubmans had admired—William Hodgins of Boston. They "started from scratch," buying furniture. "Bill came with us on several trips to London and Paris," she says. "We love to run the gamut of shops from Bond Street to King's Road. And of course, more and more things we've bought have come from auction, since the family acquired Sotheby's about the same time that we bought the house."

Chairs are Linda's particular weakness. "Slightly offbeat, unusual chairs can add a lot of punch to a room without furnishing it too much," she says, "and we were very conscious of wanting to keep the house spare and light." The first of what Linda calls her "mini-collection" was a pair of painted rounded-back nineteenth-century Italian chairs from the New York City antiquaire Frederick Victoria.

With *(Continued on page 466)*

Details, last pages

PASSION MAKES PERFECT

Linda Taubman (opposite) counts entertaining among her great passions. Other private pleasures: A master bedroom (above) with the air of a sitting room; a master bathroom (near and far left) of glass block and mosaic tile—and crackling with the Parisian energy of designer Andrée Putman. By designer Hodgins: the basement gym (right), outfitted with a ten-station Nautilus circuit and a battery of body-pamperers, including sauna. Trainer Keith Lewis starts the Taubman day with a workout—8:00 A.M. for Linda, 6:00 A.M. for Robert.

Horst

THE REAL DELIGHTS OF

EVENING . . .

Now, at night, a more feminine, more engaging mood . . . straplessness and black lace, bareness and gentle body-shaping—there's a very alluring, very romantic turn to all-out evening dressing everywhere. On these six pages, from the designers you expect to do evening best, and, here, from a new name to watch: designer Patricia Lester, a master at combining an underlying luxury—glamour—with strikingly uncomplicated lines. *Above:* her long, bias-cut black velvet dress, hand-screened with golden scrollwork, and dipped daringly low in back. Of rayon/silk. About $1750. Sophy Curson, Philadelphia; The Twenty-Four Collection, Miami; Ultimo, Chicago; Lou Lattimore, Dallas; Capriccio, Scottsdale and La Jolla. To order at Barneys New York. These six pages: hair, Didier Malige for Jean Louis David; makeup, Bonnie Maller. Details, more stores, last pages of this issue.

Sheila Metzner

THE ALLURE OF BLACK LACE...

Ongoing romance at night: dresses in black, focused (gently) on the body, touched with lace. Jacqueline de Ribes' long black silk velvet narrowly skims the body, *left,* releases below the knee, veils the skin with lace at the neckline, down the sides. Sara Fredericks, New York; Nan Duskin, Philadelphia and Baltimore; Giorgio's, Beverly Hills. . . . Equally provocative: Valentino Night's long black silk velvet dress, *above,* bared to the waist in front, inset with lace in the back and cuffs, and all wrapped up with a green satin bow. Valentino Boutique, NYC; Washington DC; Dallas; Hirshleifer's, Forest Hills and Manhasset NY; Saks Jandel, Chevy Chase MD; Sakowitz. Details, more stores, see last pages.

Sheila Metzner

A ROMANTIC NEW SHAPE . . .

Short, strapless, full-skirted—dresses with a new shape, a new charm! *Above:* Oscar de la Renta's rainbow-colored strapless silk taffeta dress, fitted through the bodice, poufed in the skirt. Late Dec., Elizabeth Arden Salons; Suky Rosan, Ardmore PA; Martha, Palm Beach and Bal Harbour. Rings, Marina B., NYC . . . .Flirtatious—Carolyne Roehms' engaging evening dress, *right*, with its black linen bodice, black taffeta skirt, silk camellias. About $1195. Dec. at Elizabeth Arden Salons; Suzanne, Boston; Balliet's; Bullocks Wilshire; I. Magnin, Los Angeles and Beverly Hills. Details, more stores, see next to last pages of this issue.

Sheila Metzner

Har
Cofano
for Bruno
Dessange
makeup
Deta's.
last pages

Andrea Branch

Fact & Fantasy

BY SHIRLEY LORD

In a season when news about fragrance is exploding, you have to accept that fragrance is no longer just a "sometime" thing. There is fact about fragrance; there is fantasy...and strong evidence the fragrances you wear—and those you like (or don't like) on others—relate to how you behave and feel about yourself.

"Fragrance can give women 'permission' to release their self control," says Eugene Shore, Ph.D., president of Business Information Analysis Corporation, and former chief of psychology at the University of Pennsylvania Albert Einstein Medical Center. In studies Dr. Shore conducted on women's attitudes on fragrance, he concluded, **"Escapism is a release from stress—but most women require a 'transformer'—or alter-ego concept such as fragrance—to open the door to another element of their personality."**

It's an idea eagerly embraced by the fragrance makers— *(Continued)*

fragrance: the

We have four thousand years of evidence that the *natural* flower oils have a particular appeal to the human brain," says Michael Waldock, president of PPF International, a major supplier of ingredients to the perfume industry. "From a study in its pilot stages, it seems interest in the new synthetics—even versions of the best-loved oils, rose, jasmine—is short lived. The continued success of classics like L'Air du Temps by Parfums Nina Ricci (already forty years old) and Joy by Jean Patou, Chanel No. 5 by Chanel, and the early Guerlain perfumes—Shalimar, L'Heure Bleue, Jicky—created over fifty years ago (pre the synthetics era) seems to substantiate this."

More from expert Michael Waldock: "Expensive perfume is likely to cost more in future, as world events (like Chernobyl) and climatic changes shrink crops, curtailing flower supply and their essential oils. Jasmine is now about $5000 a pound. New bio-technology means jasmine/rose cultures developed in the laboratory to ensure 'natural' will always have meaning in the fragrance world."

Fragrance "fireworks" are "buzz words" for a new kind of formulation that interacts with body chemistry so fast it releases the top note with an "explosion" of scent that lasts much longer than usual.

Best example: the new Calyx from Prescriptives, heralded as "not for every woman—for individualists to extend and reinstate their own style." Selected stores carrying Calyx have been asked not to promote it—no special displays, no "free" spraying. "We want the word—the scent—to spread naturally," said a Prescriptives spokesman.

Calyx *is* different. The "fireworks" begin with a burst of tropical fruits (passion fruit, mango, guava) before sparkling into flowers (freesia, rose, lily), developing with moss and wood notes. all kept "alive" with a fruity bite.

● Why don't Japanese women like fragrance? According to Andrew Philip, U.S. president of Japan's Shiseido, "Fragrance is an expression of personality, and Japanese women don't tend to express/reveal themselves. Also, there, people live in such proximity, a perfume can be considered an intrusion ...but attitudes are changing." One reason, from designer Issey Miyake, "More meat in the diet. Japanese models are taller, skin oils different, so fragrance is being worn by modern Japanese women."

SPLASHDOWN

A big bright new fragrance from Liz Claiborne that, she says, "captures the mood of my clothes—spirited, colorful, and just a little bit sexy. I wanted a fragrance that is as right to wear to the office as to an elegant restaurant." And...fragrance made "visible" with Avon Sun Polished scents, spritzed on to shimmer, as effective in firelight as daylight.

fragrance is news

. . .with headlines in the *Wall Street Journal* ("Firms Push Aromatherapy To Treat Flat Fragrance Sales") and a thirty-six-page lead article in the September issue of *National Geographic*, "The Intimate Sense of Smell." The article states, "Unlike the body's other nerve cells, olfactory neurons constantly replace themselves. One of the men who discovered this phenomenon of replication is Dr. Pasquale Graziadei, a neurobiologist at Florida State University in Tallahassee." Dr. Graziadei is quoted, "If you damage a nerve cell of your brain, you will never regain it. Lose the cells of your spinal cord, you have paralysis. Blow the neurons in your retina or your ear, and you cannot repair the damage. Since olfactory nerve cells can be replaced, the sense of smell has to be very important. Nature doesn't do anything for fun."

Cosmetics industry researchers are well aware of that fact and are working to discover just how therapeutic certain fragrances can be. As the *Wall Street Journal* reported, before creating Tranquil Moments, a new foaming bath product and soap—claimed to induce relaxation—Avon researchers ". . .studied the brain-wave patterns of hundreds of human subjects to determine which scent was the most calming. . .packaged . . .as America's first mass-marketed aromatherapy." Practiced in Europe and the East for years, aromatherapy is the application of specific natural oils to the nerve centers of the face and body. The objective? Total relaxation.

A new exotically floral fragrance, Masquerade by Prince Matchabelli. was developed. say perfumers responsible, after psychological studies indicated "women exhibit a fantasy side not often shown. which needs help to lower inhibitions, allow escapism—a fragrance like Masquerade."

Perfumers use words from music to describe their work in notes: top to bottom. Givenchy, tired of risqué connotations, decided to invent *new words* to name his best selling Ysatis, and new men's line, Xeryus.

Secrets

to making the right fragrance choice, from expert "nose" Richard Loniewski, vice president, fragrance development for Paul Sebastian: "Don't go fragrance shopping after a spicy meal. Curry or garlic penetrates pores, can affect your ability to smell well. Don't go when nervous or depressed—blood rushes to the olfactory area and you lose a fine tuning of the olfactory sense. Generally, fair, dry-skinned women, who can't retain fragrance as long as brunettes with oilier skin, should wear perfume, which contains the greatest amount of concentrates, 15 to 30 percent. In comparison, eau de toilette, eau de parfum usually have about 10 to 15 percent."

FRAGRANCE DESCRIBED AS "DRY" IS A NEW PHENOMENON

. . .that some will love—the allergy prone—and some will do without. Basically, dry fragrance means one composed either without any or with very little alcohol content and enough fragrance oils to be applied to hair and clothing safely without staining. Many companies have been working on this idea, but Franka M. Berger seems to have got there first with Davana and Cananga. She explains. "they are grand perfumes with lasting effects. Hair temperature, like that of the clothes you wear. is constant. unlike skin temperature. which changes all the time, making fragrance difficult to retain."

fragrance

Hair,
Garren NY;
makeup,
Kevyn Aucoin
Details,
last pages

Andrea Blanch

Fact & Fantasy

(Continued) **that to "unwind," you need an "unwinding" fragrance, very different from the one you wear in public. It's led to what perfumers call "larger molecule" scents (Obsession by Calvin Klein; Giorgio, Beverly Hills) with ingredients of larger molecular size that can't be easily absorbed by the skin. It has also led to more provocative names... Poison by Parfums Christian Dior, the new L'Insolent by Charles Jourdan, and, soon, Clandestine by Guy Laroche.**

"Fragrance is an intimate statement," says Josie Natori, president of the Natori Lingerie Company, on the debut of Natori fragrance. She believes lingerie and fragrance should be gifts a woman gives herself—"to make her feel good about herself—for time alone or with someone special..."

the DOUBLE advantage

Enhancing the pleasures, the benefits of fitness: the new move to partner exercise . . . providing a non-competitive edge

Evidence of the trend toward partner exercise: the growing numbers of women—at every age, every fitness level—working out now with either husbands or friends. It's a non-competitive approach to fitness that emphasizes support, crosses generation/gender gaps, and is equally rewarding to beginners and experienced exercisers. Proof of the mind/body gain: the spirited enthusiasm of a modern couple like Carol Alt and Ron Greschner (more on their program, *right*).

Behind this trend: although research has proven fitness's impact on our health and the importance of making fitness a *lifelong* habit, relatively few people have the discipline to work out, month after month, on their own. For most of us, what may be key to fitness: sharing exercise with a partner. "While encouragement can come from the camaraderie of an exercise class, or through a personal trainer, good results can also be achieved when two people make a commitment to be workout partners—to share their exercise efforts, encourage each other toward common goals," said psychiatrist Norman S. Broudy, M.D., of Hahnemann University, founder and president of Philadelphia's One On One Sports Training Center. *(Continued on page 472)*

"TEAM" WORKOUT!

Given modern time demands, and the delicate balance of careers vs. personal life, couples such as model Carol Alt and New York Ranger hockey star Ron Greschner, photographed here, are giving up exercise as "private" time and opting to work out together.

Alt met Greschner when he was recovering from a serious hockey injury that had left him unable to walk. She helped with his search for specialists, spent hours working out with him during his two-year rehabilitation. But Alt became more than his exercise companion: she was his inspiration. I want to marry you, Ron told Carol, but not until I can walk again. Alt and Greschner now have been married three years; and, miraculously, Greschner plays hockey as rigorously as ever, offense *and* defense.

For Alt, exercise helps keep her in pro-model shape, as well as releasing tensions that come from spending hours in front of a camera. Hockey has been Greschner's way of life since he was fourteen years old. Doing a *mix* of *(Continued on page 473)*

Sharing fitness—'80s style: model Carol Alt and husband New York Ranger hockey star Ron Greschner, photographed doing their personal "team" workout. *Below left*, Alt's number-one trainer spots her on the chin-up bar; *below*, "facing off"—Alt waits her turn on the stationary bike; *opposite*, and definitely *not* recommended: Greschner's slightly more challenging push-up—with Alt on his back!

Details, last pages: Frank Schramm

faces to WATCH

n these four pages, the hottest watches around: oversized—bigger than big!—and more functional, more attractive. Timely example, *opposite page, near left:* Supre's super-big, white-faced watch. . . . And, *far left,* from Aaron Faber, the singular character of a vintage Minerva chronograph. . . . *Above:* A collection of chronographs; all, on handsome leather straps. *Clockwise, from the top:* Breitling U.S.A.'s Original Navitimer (it also keeps Greenwich time) on a Hadley-Kalbè pigskin strap. . . . Daniel Mink's black-on-gold chronograph. . . . Ebel's chronograph with moon—phase dial. . . Movado Watch Corporation's "timeless" antique version. . . . and, from Audemars Piguet: a standout classic chronograph. . . . *Beauty Note:* To keep watching—a prevailing softness in makeup. Here, left, Revlon's Sandalwood Beige lipstick; Ginger Bronze blush. Hair, Madeleine Cofano for Bruno Dessange; makeup, Andrea Paoletti. Details, last pages.

Andrea Blanch

Randolph Graff

faces to WATCH

Terrific new sports watches—black, bold, big-in-scale, ingenious. *Opposite page, top:* the Breitling U.S.A. Pathfinder Compass Watch, with everything from Morse Code on up! . . . . *Bottom, right:* Porsche Design's gutsy compass watch, with moon phase. . . . *Left,* Seiko's digital quartz—with training timer! . . . . *This page, above center:* The powerful Chronosport UDT (Rambo's choice) . . . . *Clockwise, from the top:* Timex's Iron Man Digital. . . Citizen's Aqualand Watch. . . the rugged Casio "G-Shock" digital. . . and Seiko's digital quartz alarm chronograph. . . . Aviator sunglasses, from Sanford Hutton for Colors in Optics. . . . *Beauty Note:* The most-wanted "face"—with perfectly natural makeup. Here, Estée Lauder's Gilded Rose blush; Pink Cafe lipstick, Misty Mauve gloss.

Randolph Graff

Andrea Blanch

Hair, Madeleine Cofano for Bruno
Dessange; makeup, Linda Cantello.
Details, stores, see last pages, this issue

fast track

DAY DRESSING

"Resort dressing" can still mean casual warm weather clothes, but what's new in collections now—what working women in those climates need: real day clothes, in seasonless weights and neutral colors. On these ten pages, a look at the news, with the best shapes evolving from fall's successes. And a look at an exciting "working" environment—the city of Miami, Florida

Eric Boman

Starting strong, these pages, this season: sweater set variations . . . newest with softer, fuller pants. *This page,* Calvin Klein's sweater and turtleneck in ivory wool—tucked into navy wool gabardine trousers. Sweater, about $270. Turtleneck, about $210. Pants, about $215. Altman's; Jaynee, Jamaica Estates NY; Nan Duskin. . . . *Opposite,* the confidence shows: *far left,* Adrienne Vittadini's navy/cream tunic, and pull-on skirt. All lambswool/angora. Top, about $104. (Matching sweater, not shown.) Skirt, about $100. Lord & Taylor; Montaldo's; Marshall Field's; I. Magnin. . . . Sharing the limelight, *opposite, near left:* Donna Karan's merino wool tunic. With short black wool skirt from In Nominè by Charles and Gemma. Top, about $240. Donna Karan New York. At Saks Fifth Avenue, NYC; Nan Duskin; Ultimo, Chicago. (Matching sweater not shown.) These ten pages: Hair by Madeleine Cofano for Bruno Dessange. Makeup by Laura Mercier. Details, more stores, see last pages.

fast track

DAY DRESSING

Eric Boman

Another racy new look: the "shirt" jacket—over longer, tailored shorts. *Right*, Patricia Clyne's version—the jacket in navy/white pinstriped silk, paired with navy wool tropical weight shorts. Jacket, about $260. Shorts, about $125. Late November at Barneys New York; Hirshleifer's Etc., Manhasset NY; Knit Wit, Philadelphia; K. Balliet, Charleston SC; N. Spencer & Company, Baton Rouge LA; Susan of Burlingame and San Francisco CA.... *Miami background*: one of the granite/stainless steel stations for the new elevated train systems.... *Left*, breaking the rules but staying classic: Blassport's big scale silk/wool tweed jacket —striped and cut like a cardigan, and worn over a double-breasted blouse in black silk, with high-waisted wool pants. Jacket, about $284. Blouse, about $150. Pants, about $170. Late November at Saks Fifth Avenue; Balliet's; Neiman-Marcus; JW Robinson's, California. Details, more stores, last pages of this issue.

Latest twist on the sweater set, *opposite*: Oscar de la Renta's short-sleeved navy cashmere sweater over a sleeveless crewneck, with white cotton piqué collar and cuffs. More news: the polka dot silk pants—with the softness, the fullness of a pyjama. Sweater, about $635. Crewneck, about $435. Pants, about $910. Dec. at Lord & Taylor; Montaldo's; Swansons on the Plaza; Balliet's; Frederick & Nelson, Seattle. First and third bracelets, Elsa Peretti for Tiffany & Co.... *Below*: The easy going attitude of sweater dressing moves to "casual" evening. Starting, *left to right*, Donna Karan New York's shimmery silk body suit—with plunging neckline and dolman sleeves—over a short flirty black skirt and crinoline. Body suit, about $370. Skirt, about $240. Late Nov. at Bergdorf Goodman; Knit Wit, Philadelphia; Charles Sumner, Boston; Ruth Shaw, Baltimore; Jacobson's; Perkins Shearer, Denver.... The pants side of the story—Calvin Klein's cap-sleeved turtleneck in white morocain silk—and new-looking high-waisted fuller pants in satin-back crepe. Blouse, about $260. Pants, about $330. Late Nov. at Saks Fifth Avenue; B. Forman, Rochester NY; Saks Jandel; Balliet's. *Miami background*: poolside at the Hotel Inter-Continental at Miami Center. Details, more stores, last pages.

fast track

DAY DRESSING

More on Miami: Capitalizing on the city's terrific year-round weather—and the resurgence of its cultural and business communities—are a growing number of young people who call it home. Where the boom's most apparent: downtown—in a tropical Wall Street by the sea!—location for the photos on these ten pages. The rapidly changing skyline now boasts the tallest building in the Southeast (the Southeast Financial Center), a new elevated train system (great way for visitors to see the city), and a new art center. For those visiting, there's even a hotel downtown—the huge Inter-Continental at Miami Center. All this newness doesn't always beat out the "classics"—a leisurely coffee at an Art Deco café. . . an evening sail on Biscayne Bay! . . . a gourmet picnic at the beach. All, close at hand. (See pages 306 - 308 for the whole Miami story.)

Proof that the khaki cotton shirt is more than a safari standby! Paired with black, it's a city-knockout, *right*—the cotton poplin body suit, by Donna Karan New York . . . worn over a lacy black bra—with a wristful of black and "gold" Gucci watches! Body suit, about $195. Jeune Europe bra. Both watches, Gucci Timepieces. Both at Macy's; I. Magnin. . . . An easy daytime winner, *left*: Bernard Perris' khaki wool gabardine "shirt" jacket—with a short wool gabardine skirt, cotton top. Jacket, about $1495. Skirt, about $325. Mid-November at Bernard Perris, NYC; Hirshleifer's, Forest Hills and Manhasset NY; Loretta Blum, Dallas; Amen Wardy, Newport Beach CA; Creeds, Canada. *Miami background*, both pages, the Southeast Financial Center. Details, more stores, next to last pages.

fast track

DAY DRESSING

VOGUE PATTERNS

Denim means busine
. . . when it's a short
shirt-dress, *this pag*
—buttoned with silv
buttons, cinched
with a wide reptile be
Yves Saint Laurent
for Vogue Patterns #1785.
Buttons from Tiffany
& Co. . . . True blue
suit dressing, *opposite:*
the denim jacket,
trimmed in caramel
leather; the skirt, short
and racy! Vogue Pattern
#9757. Fabric both pages,
Graniteville Fabrics.
Wide silver bangle, *lef*
right, Elsa Peretti
for Tiffany & Co. . . . *Mian*
background: cafeter
in the Southeast Fina ial
Center. Sewing tips, details,
pattern information, see
last pages of this issue.

Yves Saint Laurent
for Vogue Patterns
#1785

Eric Boman

fast track

DAY DRESSING

Vogue Pattern
#9757

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works? Adding spark—personal style—in an essentially classic season: updating sweater-set effects. giving a sleeker look to hair. taking a modern beat to traditional nighttime dressing

What works? At this time of year, invariably, one looks for different ways of brightening, of "lifting," mid-winter clothes. This season offers up new options. Personal style comes hand-in-hand with new combinations for evening dressing, a cleaner line to hair, inventive ways of using unusual pieces. In a season of simple clothes—greys, camels and classics—they're some very welcome notions.

With sweater sets already ringing in as best sellers of the season, **the clean style you get with a sweater set in white stands out.** Look, for example, at Calvin Klein's sleeveless turtleneck and cardigan (1), both in his very thin white wool. With gabardine pants for day or with a dark skirt and a pile-on of pearls and chains for a "dressed" city look, this set is something you'll put on all winter and keep putting on through spring and summer. One reason: **in white, those sweaters reflect an attractive light on the face, much the same way a crisp white shirt does.** For evening, Calvin Klein showed the sweaters with wide-legged navy crepe pants, wrapped the waist with a black silk ribbon.

What takes this—or any sweater set—beyond sportswear to serious dressing? Tucking in an under-sweater, adding a wider textured leather belt. Earrings and bracelets that are sculpturally sleek rather than soft focus can make a difference, add some "bite." Hair styled with a harder edge—a sleeker look—can also add a bit more polish.

A change of the season: haircuts that look the most modern are often a little longer and straighter, too. The operative word is *line* rather than volume. We're seeing fewer bangs, more hair held back with a headband or bias-cut piece of silk (1,2). It might be slicked back on one side, falling loosely on the other (3). You'll see a similar thinking working these days in the worlds of jewelry and accessories, too: the "tougher" quality of silver over the softness of gold, pieces with a certain strength—sculptural drops or hoops—rather than obvious prettiness.

When it comes to dressing for night, many of the most modern looks are based—quite simply—on a top and skirt. The other side: a top and trousers. With Donna Karan's white top and short tulle skirt (2), that top is actually a dolman-sleeved bodysuit. Donna Karan—as Norma Kamali does—believes a bodysuit works for travel, sets up a small-bag "wardrobe." It also, this season, can move up to black-tie dressing. The skirt shape here—bouffant, flirtatious, to-the-knee—a shape shown in couture—is also something to watch for in warmer weather. The best way to wear it—and what a leggy look like this demands—is with sheer dark stockings and high-heeled shoes.

Calvin Klein's black satin crepe pants (5) are **a new pants shape to watch with a higher waist and wider, softer leg.** We added brightly printed peau de soie pumps; another good warm-weather choice right now might be mules. In textured leather or in satin or black suede for night, these shoes have the sleekness of a pump, all the bareness of a sandal.

Personal style? You see it often at ski resorts—in the inventive ways that young women dress under a fur or at night: piling on big sweaters, narrower bottoms, unusual pieces with an offbeat wit. It's a good tip-off to the special looks that are around now: the unusual knitting, the primitive patterns, the items with humor such as Jean-Paul Gaultier's collage pants (4). Under a big-scaled fur, for this issue, we put those pants with a Joan Vass striped T, a Gaultier printed sweater.

Energetic, eclectic, it's not a style for everyone or everywhere. But for the woman who enjoys playing with clothes (and who knows how), it's a way of dressing with real verve, real charm for a special evening. On an entirely other level, any of these pieces in itself easily lends an amusing twist to the simple trousers, the cashmere sweaters that are staples now. It's just one way to get more—more charm, too—from the fall/winter season. ▽

Make tracks to your dairy case.

For delicious refrigerated Soups , Salads , and Sauces . Fresh taste in the dairy case.

Fresh Chef products currently not available in all areas

© 1986 Campbell Soup Company

health style

Check-up checklist...birth control: making it more reliable... the value of excuses...leg "energizers" ...anti-stress eating

Taking care of our health was simple when we were very young—a yearly check-up with a family doctor took care of most concerns. As adults, many women have more than one personal physician and the question of how often to have specific types of check-ups becomes more complex. Answers vary according to each woman's personal and family medical histories and her doctors' interpretations of current research; but there are certain general guidelines. Here, a summary of recommendations for healthy, symptom-free women from organizations including the American Medical Association (AMA), American College of Obstetricians and Gynecologists (ACOG), and American Cancer Society (ACS)....

Complete physical exam The AMA recommends that all adults have a complete physical at age twenty to serve as a health "baseline" for later check-ups. The annual physical is no longer considered a must for healthy women by many physicians; the AMA recommends having a complete check-up at least once every five years from ages twenty to forty; every one-to-three years from age forty on. The exam should include: blood cholesterol level and blood pressure readings; an update of your personal and family history; weight; heart and lung function; a review of personal health habits. In addition to—or as part of this exam—the ACS recommends a cancer-preventive check-up every three years between ages twenty to forty and every year after age forty; this should include exams of thyroid, mouth, ovaries (for men, testes and prostate), and lymph nodes.

A complete skin exam should be done every year (by a dermatologist, or as part of a general physical) beginning in one's twenties, to scan for signs of skin cancer.

Gynecological exams Since, for more and more women, the gynecologist has become their primary doctor, ACOG guidelines for gynecological visits include: blood pressure checks, breast exams (with instructions on how a woman can examine herself monthly), medical history, health habits, thyroid and abdomen palpation, urine test, pelvic and rectal exams, and Pap smear, as well as counseling on birth control, if applicable. There is some disagreement, however, over how *often* a woman needs these exams. ACOG recommends that women have such a visit with their gynecologist once a year beginning at age eighteen (or earlier, if sexually active). ACS, however, recommends pelvic and breast exams at least every three years from ages twenty to forty and every year after age forty; and a Pap smear at least every three years of a woman's life (after two initial negative tests one year apart) beginning at age twenty, earlier if sexually active. ACS also recommends testing of endometrial tissue for cancer at menopause, and tests for colon and rectal cancer yearly after age forty.

Mammograms The most conservative guidelines come from ACS which recommends having a baseline breast X-ray between ages thirty-five and forty (if you have a family history of breast cancer your doctor may recommend it earlier) and follow-up X-rays every one-to-two years between ages forty to fifty and every year after fifty. (ACOG's guidelines: baseline mammogram between ages thirty-five and fifty; frequency thereafter is dependent on a woman's doctor's recommendations.)

HERBAL HAZARDS

Herbal supplements may promise everything from youth and vigor to increased sexual desire; but taking large doses of any herbal supplement probably won't give you the result you were hoping for and, even more serious, may be dangerous. In his book, "The Honest Herbal" (Stickley), author Varro E. Tyler, Ph.D., points out that the herb-related remedy pangamic acid, often sold under the misleading name "Vitamin B_{15}", has been touted as an effective treatment for conditions including asthma, eczema, arthritis, even cancer. Not only do medical experts dispute these claims, but, depending on the formulations, pangamic acid may lead to a number of serious health problems. Other herbal supplements that may not be dangerous simply don't provide what they promise (e.g. that alfalfa can lower cholesterol, or yucca tablets can be used in treating arthritis). Best advice: as with any supplements, consult your doctor before taking them.

FABRIC SAFETY IN A MIDDLE- OF-THE-NIGHT FIRE, PYJAMA FABRICS CAN MEAN THE DIFFERENCE BETWEEN SAFETY AND BODY BURNS. RECENTLY, A CHEMIST AT THE UNIVERSITY OF CALIFORNIA, DAVIS, FOUND THAT LIGHTWEIGHT POLYESTER-COTTON BLENDS, ONCE THOUGHT TO BE SLOW TO IGNITE, MAY ACTUALLY BURN 25 PERCENT *FASTER* THAN ALL POLYESTER OR HEAVIER PURE COTTONS, MAKING THE LATTER TWO FABRICS BETTER SLEEPWEAR CHOICES....

Lubriderm means soft legs.

Lubriderm means soft hands.

Lubriderm means soft everything.

© 1986 Warner-Lambert Co

Lubriderm® Lotion

FOR DRY SKIN CARE

Created for Dermatologists.

Softens, soothes, moisturizes and protects.

Absorbs quickly.

Your diet: eating and stress

BY JUDITH S. STERN, Sc.D.

Stress has been called the malady of the 'eighties, and a woman's diet can be affected by—and contribute to—her stress level. Key to managing stress in this holiday season: pacing yourself by eating well and maintaining steady exercise and sleep patterns.

Many women gain three to four pounds during the holidays and never take them off. It is physically taxing to carry around that extra weight, and being overweight may also undermine self-esteem, adding *more* stress. But, beginning a diet during the holiday season is often doomed to failure; this is the "season to be eating." According to Kelly Brownell, Ph.D., associate professor, department of psychiatry, University of Pennsylvania School of Medicine, if you usually gain weight from November through January, a reasonable goal is not to lose but *not* to gain weight and still to enjoy some holiday treats. The following tips may help...

Cocktail strategies

- Quench your thirst with tea or mineral water *before* attending a cocktail party, suggests Dr. Brownell, so you're better able to "nurse" a drink while there.
- At the party, if possible, choose a mineral water or vodka-free Virgin Mary drink.
- If you do want alcohol, stay clear of sweet, high calorie drinks (a 4-ounce glass of sweet vermouth or cream sherry has 180 to 200 calories) and drink white wine (4 oz., 90 cals.) or dry champagne (4 oz., 85 cals.).
- Since much traditional holiday cheer is loaded with calories, pace yourself by having just *sips*: a generous sip of eggnog is 42 calories; wassail, 28 cals.; mulled wine, 18 cals.

Dinner-party tactics

- If you're invited to a dinner party, don't skip lunch in order to be able to eat more later. "Have a *light* lunch," suggests Dr. Brownell. "You won't be arriving with an empty stomach, and you'll be better able to resist the array of foods that awaits you."
- If you want to "save" calories, to be consumed later, try cutting back 100 calories a day for a week by eliminating that slice of toast with jelly or choosing low-calorie salad dressing.
- At sit-down dinners, eat slowly; try to be the last guest to start and finish each course.
- Don't deprive yourself completely. Plan to eat a spoonful—but no more—of your favorite dessert: apple pie (50 cals. a spoonful); mincemeat pie (55 cals.); plum pudding with hard sauce (65 cals.).

When you're giving the party...

- Try to prepare lighter versions of classic holiday favorites by cutting back on the usual amounts of fat, sugar, and salt. Another help: make vegetable dips with yogurt instead of sour cream.
- Prepare foods that tempt you most last so you'll have less time to "taste test" them. Or ask guests to bring the desserts.
- After the party, freeze leftovers immediately or give guests "doggie bags" to clear your kitchen of temptation.
- When you receive gifts of food, either at home or the office, don't open them when you are alone; share them with others.

Part of pacing yourself during the holidays is getting the right quality and quantity of sleep. Make falling asleep easier: don't eat heavy meals too close to bedtime, but don't go to bed hungry, either. Avoid coffee, tea, cola, and chocolate in the evening; they're stimulants and may keep you awake. Drinking even small amounts of alcohol shortly before retiring may also keep you awake.

Don't try to solve the stresses of the holiday season by taking vitamin and mineral "stress supplements." These pills may contain up to eighty times the U.S. Recommended Daily Allowance for B vitamins and up to sixteen times the USRDA for vitamin C. Large amounts of some of these vitamins can actually *add* stress through potential side effects. (Large doses of B_6, for example, could possibly cause neurological disorders; of B_3 or "niacin," hot "flushes"; and of vitamin C, diarrhea.)

A better way to deal with stress during holidays: maintaining regular exercise. It will raise your spirits, help you to relax and sleep better, and may entitle you to a few indulgences because you're burning more calories!

Judith S. Stern, Sc.D., *is professor of nutrition at the University of California, Davis.*

Seeing Spots

Suddenly seeing black spots or a flash of light in front of your eyes can be frightening, but these symptoms most commonly result from normal, age-related changes in eyes, not from serious problems, said Martin Fox, M.D., New York Eye and Ear Infirmary and Beth Israel Medical Center, NYC.

As we age, the eye's vitreous body—the jelly-like tissue behind the lens and in front of the retina—shrinks, usually imperceptibly, but sometimes forming small, dense pockets in the eye cavity. "When light passes through the lens and hits one of these pockets, a shadow is cast on the retina, which can cause a round or irregularly shaped black spot (called a vitreous floater) to appear," explained Dr. Fox. "The shrinkage of the vitreous tissue can also cause a slight tug on the retina, producing the sensation of a sudden flash of light. Most adults experience vitreous floaters or light flashes at some point; being nearsighted increases susceptibility to both problems." Dr. Fox recommends that <u>any</u> change in vision be checked by an ophthalmologist; in rare cases, shrinkage of the vitreous body can cause microscopic tears in the retina that, left untreated, can result in vision damage.

SPORTS SHOES THAT ARE WORN OUT CAN INCREASE INJURY RISK. SIGNS THAT SHOES NEED REPLACING: NOT ONLY VISIBLE WEAR (WORN TREADS, BULGES, TORN FABRIC) BUT ALSO CHANGES IN THE WAY A SHOE *FEELS*—PERMANENT INDENTATIONS IN THE INSOLE, DECREASED CUSHIONING (YOU "FEEL" THE GROUND THROUGH SHOES), OR SHOES FEEL TOO LOOSE TO KEEP FEET STABLE. "IF YOU'RE A FREQUENT EXERCISER, CONSIDER OWNING TWO PAIRS OF SPORTS SHOES AND ALTERNATING THEM," SAID DEBORAH DUMEL OF TRETORN, USA. "LETTING SHOES AIR OUT COMPLETELY WILL HELP THEM TO KEEP THEIR SHAPE LONGER."

Excite your taste.

Lipton HERBAL TEA BLACKBERRY TEA

Lipton HERBAL TEA Cinnamon Apple

Lipton HERBAL TEA ORANGE & SPICE TEA

Lipton HERBAL TEA CINNAMON TEA

Lipton HERBAL TEA AMARETTO TEA

Experience 2 kinds of Lipton® Special Teas: Lipton Herbal Teas-delicious combinations of exotic herbs, fruits and spices. And Lipton Special Blends-enchanting natural flavors blended with Lipton quality teas.

Lipton Special Teas

health style

TAKING CHANCES

Despite the availability of a variety of highly effective methods of contraception, many women regularly risk an unwanted pregnancy. In a survey by Koray Tanfer, Ph.D., of Temple University's Institute for Survey Research, for example, 14 percent of sexually active never-married women in their twenties admitted not using contraception on a regular basis.

Why do women who do not want to become pregnant take these risks? In Dr. Tanfer's study, reasons ranged from inconvenience to not expecting to have sex to not having a contraceptive method readily available.

Another possible reason for our sometimes lax attitude toward contraception: A tendency to "forget" or "take a chance, just this once"—a decision that, ironically, may be bolstered by an awareness that even the best contraceptive choices are not 100 percent effective. Another problem: "Many young women in this country are still uncomfortable with the idea of planning to have sex," said Luella Klein, M.D., professor and chairman, gynecology and obstetrics, Emory University School of Medicine, Atlanta. "As a result, American women tend not to be very open—or very realistic—about contraception."

What's needed, say experts: a thorough understanding of contraception, best gained through an ongoing dialogue between a woman and her doctor. And, especially important for women on the Pill, having a "backup" method (such as the contraceptive sponge) on hand should you forget to take the Pill.

Remember to check expiration dates on labels of over-the-counter medicines before every use. Signs that a product is no longer safe: ointment hardens/separates; liquid changes color, separates, clouds up; tablets crumble; aspirin smells vinegar-y....

Q

Choosing—and checking on—a doctor . . . support pantyhose and leg "energy"

Q Is a referral from a friend a good way to choose a doctor? How can I check a doctor's training and credentials?

A "Word of mouth from a friend or relative who has had a good experience with an individual doctor is a good starting point, as is a vote of confidence from another physician whom you trust," said Robert H. Moser, M.D., adjunct professor of medicine at the University of Pennsylvania, and past executive vice president of the American College of Physicians.

Other important indications of a doctor's expertise include board-certification in a medical specialty, hospital and medical-school affiliations, and membership in organizations, such as the American College of Physicians or the American College of Surgeons, that require members to keep abreast of latest medical developments. The county medical society will know all of the specifics on member physicians in your area and can usually provide local residents with a list of doctors by mail or phone.

Two books that are found in many public libraries can provide a woman with bare-bones information on physicians practicing in the U.S. The *Directory of Medical Specialists* (Marquis Who's Who) can be used to ascertain whether or not a doctor is certified by a medical-specialty board. (Other material in these volumes, however, has not been verified by outside sources.) The American Medical Association (AMA) publishes *American Medical Directory*, which lists details of physicians' training and years of licensing in both general and specialized medicine; the AMA can also send you a brief biography of a doctor upon request. (Send self-addressed, stamped envelope to: Data Release Department, American Medical Association, 535 North Dearborn St., Chicago IL 60610.)

Along with a doctor's expertise and qualifications, of course, you'll want to consider your personal level of comfort—and rapport—with a physician.

Q Can support pantyhose give healthy women more energy? Can wearing them during exercise improve performance?

A "Support pantyhose tend to be most helpful for women who spend hours sitting or standing still and experience leg cramps and aches. It also helps to flex calf muscles frequently when sitting or standing," said Valery Lanyi, M.D., clinical associate professor of rehabilitation medicine at New York University Medical School. But not all support pantyhose are alike. "The most supportive have a strong two-way stretch and a high elastic content to provide light compression and reduce the swelling of veins within the legs," said Dr. Lanyi.

Many women believe support pantyhose give them an edge during exercise, but exercise is probably the least important time to wear them from a health perspective. "Exercise, which helps veins to pump blood more efficiently, improving circulation, may even eliminate the need for support hose in healthy women," said Dr. Lanyi. "Physical exercise is at least as important in maintaining efficient circulation in legs as wearing support hose."

Even so, some professional athletes—especially bicyclists—have taken to wearing support pantyhose during their workouts. "By compressing blood from surface veins to the deeper veins in your legs, support hose can encourage muscles to work more effectively, preventing blood from pooling in legs," said Irving Dardik, M.D., vascular surgeon and founding chairman of the U.S. Olympic Sports Medicine Council. "This can help to prevent the leg heaviness and fatigue some athletes feel after a long workout."

For women with varicose veins and other serious circulation problems, a physician may prescribe surgical compression hose that offer a tighter fit and more medical benefits than over-the-counter pantyhose.

FIRST RESPONSE® Ovulation Predictor Test lets you know in advance the day you're most able to become pregnant.

FIRST RESPONSE® can be a big help when you want to have your baby.

That's because there is only one day in the month a woman can become pregnant—the day she ovulates. FIRST RESPONSE predicts that day in advance, so you and your husband will know when to try. This is very important if you're having difficulty conceiving a baby, or don't want to spend months trying.

FIRST RESPONSE® Ovulation Predictor Test is a simple, 20-minute urine test that accurately measures the hormone that triggers ovulation. An obvious color change tells you ovulation will occur in 12 to 24 hours.

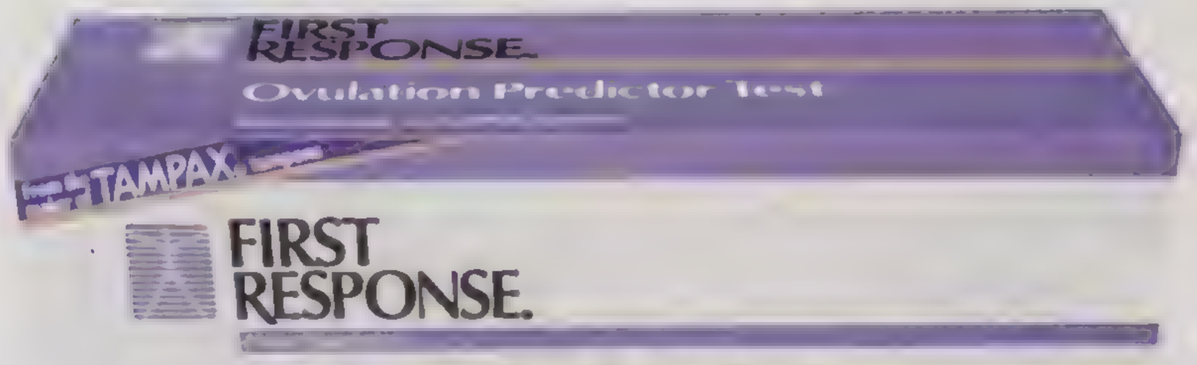
FIRST RESPONSE is far superior to the basal thermometer method that can only indicate ovulation has already occurred, which may be too late.

Each kit covers six consecutive days of testing for the month. If your cycle is irregular and you must test longer, a 3-Test Refill is available.

You can also depend on our medical information staff for answers to any questions you may have about the test. Our toll-free number is listed in every FIRST RESPONSE test kit.

FIRST RESPONSE Ovulation Predictor Test, from the maker of Tampax® tampons. It can make the difference between "hoping for" and "expecting" a baby.

You can always trust your FIRST RESPONSE.



From the maker of TAMPAX® tampons

FIRST RESPONSE, a line of professional quality home diagnostic tests, and TAMPAX are registered trademarks of Tambrands Inc © Tambrands Inc., 1986

IN THE HEAT OF THE CITY

THE LADY KEEPS COOL AND DRY

Lady's Choice

Solid Anti perspirant Deodorant

Lady's Choice

© 1986 Shulton, Inc.

Your well-being

BY BARBARA LANG STERN

"Don't make excuses, make good," is a saying that pinpoints the problem with excuses. Yet you probably accept most excuses, either because you realize that you, too, sometimes need to be excused; or you sense that challenging someone's excuse, however small, is tantamount to challenging the individual's integrity, intentions, and self-esteem.

"Excuses are important coping mechanisms which we all use in everyday life," says C.R. Snyder, Ph.D., professor and director of doctoral training programs in clinical psychology at the University of Kansas, and coauthor with Raymond L. Higgins, Ph.D., and Rita J. Stucky, Ph.D., of *Excuses: Masquerades in Search of Grace* (Wiley). Few of us would like to extend a social invitation and receive a bare-bones "No, thanks," in response. In many if not *most* social interactions, we *want* an excuse, says Dr. Snyder, and may even create one if none is offered (so-and-so must be upset...under pressure...didn't mean to...)! Excuses enable us to avoid hurt feelings and confrontations, reduce tensions, and keep the social network in repair.

Excuses: appreciating their social value

. . . smart ways to make/take them

Excuses are acknowledgments of the social order, of the fact that we live by certain rules to which we are accountable. You can't miss a meeting or turn in a report late and give no explanation without endangering your harmonious participation and the smooth functioning of the group. "An excuse is...virtually demanded...to explain the unexpected behavior in order to bridge the gap between what was expected and what was actually done," note Dr. Snyder et al. in their book. "...Excuses appear to grease the wheels of social interaction and help maintain social structure."

Excuses also are vital in helping people to maintain a positive image in their own eyes and the eyes of others, points out Dr. Snyder, and typically fall into one of three types:

The **"I didn't do it"** category is used by the child who looks at the spilled milk and, wide-eyed and earnest, says, "I didn't do it." The parent who left child and milk alone together probably corrects her youngster: "You didn't *mean* to do it." And thus parents teach children to make *effective* excuses! The "I didn't do it" category includes shifting responsibility by blaming someone or something else ("I'm sorry I'm late but my husband forgot to wake me...but the car wouldn't start").

"It's really not so bad" excuses try to make behavior seem less reprehensible: "No one told me it was so important to be on time."

"Yes, but..." excuses admit the wrongness of the behavior but give extenuating circumstances for not judging it too harshly: "I'm sorry I'm late, but a last-minute emergency kept me at the office."

Occasionally the best way to preserve your positive self-image is to make no excuse and take the blame. But your self-esteem will not survive too many repetitions of this response.

Excessive repetition usually is the undoing of excuse-makers. In moderation, excuses serve healthy, useful purposes. In fact, the perfectionist who never lets herself off the hook is apt to be anxious and unable to take risks, because any failure will be "*inexcusable!*" However, the constant excuser often is practicing self-deception, may become increasingly unproductive and undependable, and eventually will infuriate those who are being let down. "We give positions of highest trust, power, and status to people who tend *not* to let us down," notes Dr. Snyder, "and the more responsibility we ascribe to someone, the *less* we're apt to accept an excuse. The surgeon who misses an operation can't say, 'I'm sorry but traffic was awful!' "

If you hear yourself saying, "I'm sorry but—" with frequency, you may want to review your priorities and commitments. If you are dealing with an excuse-maker:

- Make certain you're not being intolerant about never accepting any excuses.
- Make sure you're both placing equal importance on a commitment.
- Recognize that the excuse isn't the problem, just the cover-up. Let the person know you value him or her and the relationship, and then bring up the *problem*: help the person become aware that he seems to have difficulty keeping appointments, or delivering work on time. Ask whether there's any way in which you can help. His awareness plus your sympathy may provide motivation for change.

STOP SWEAT FOR 6 WEEKS

HANDS UNDERARMS FEET

Drionic® —the heavy sweater's answer to costly and embarrassing underarm, hand or foot sweat. Short treatment with electronic Drionic keeps these areas dry for 6 week periods. Recommended by dermatologists everywhere. Send for free information. Covered by many insurance companies.
Clinical studies available to physicians.

REMOVE HAIR FOREVER

Perma Tweez® —**ONLY** home electrolysis instrument recommended by 4 medical textbooks (titles on request). 'Tweezer-like' action permanently removes hair from the face, arms, legs and body. **$16.95**

Good Housekeeping PROMISES A LIMITED WARRANTY TO CONSUMERS REPLACEMENT OR REFUND IF DEFECTIVE

14 DAY MONEY BACK GUARANTEE.

☐ I enclose $16.95 in full payment for Perma Tweez (Cal. residents add 6% sales tax). Send check/m.o., M/C or Visa# & exp. date.
☐ Please send free Drionic sweat control information. © 1985 GEN MED CO

General Medical Co., Dept. V-219
1935 Armacost Ave., W. Los Angeles, CA 90025

Train to
Be a model.
(or...just look like one)®

Send for Barbizon's 32-page book which may start you on your way.

Since 1939 The Barbizon School at Fifth Avenue in N.Y.C. has trained men and women either for modeling careers...or to develop the "look", poise, and confidence that could make the difference in whatever you do in life. Local participating franchised schools will send the book and may contact you with more information.

Send coupon today or **CALL**

(212) 371-4300

THE BARBIZON SCHOOLS, Dept. V
3 E. 54th Street (at Fifth Ave.) N.Y.C. 10022

name_____
age_____ phone(_____)_____
area code
address_____
city_____
state_____ zip_____

L.A. ART

(Continued from page 411)

warehouse space has the impact of a great find—just walking through it makes you feel "up." Gehry's TC has been such a popular success that it's going to become a permanent part of MOCA, a home for the art of the last couple of decades. MOCA's year-long inaugural *Individuals* show occupies both buildings. (They're a two-minute drive—or ten-minute walk—from one another.)

Over at the Los Angeles County Museum of Art, which covers the entire history of art, the emphasis is also on the modern; but the tone, as befits L.A.'s answer to NYC's Metropolitan Museum of Art, is heavier, more corporate. LACMA's original group of three buildings was designed around a central court in the style of NYC's Lincoln Center; this mid-'sixties prefab-modern neoclassicism didn't look very good back then and looks no better now. An ambitious building program is under way. Into the midst of the original complex, right on Wilshire Boulevard, the New York firm of Hardy Holzman Pfeiffer Associates has set an imposing green glass-block and buff-colored limestone wall that looks like an oversized version of Southern California Deco of the 1930s. It's a big, splashy gesture of a façade. Ornamental terra-cotta bands are meant to lend scale and a sense of detail; they seem tacked on, irrelevant. This grand entranceway is as flat and inert as a billboard, and doesn't do anything except announce its own importance. It's a relief to get inside the new Robert O. Anderson Building, where the galleries, dedicated to twentieth-century art, are grandly scaled and bathed in a fine natural light.

Both Earl Powell, the director of LACMA, and Richard Koshalek feel their growing programs can complement one another, and obviously much of L.A.'s art community feels energized by the commingling of the divergent institutions. LACMA is responding to the community's yen for traditional culture; MOCA wants to be in the vanguard. Koshalek sees his museum as having a "multiplier" effect on the L.A. community—he believes MOCA will generate a level of activity that will resonate through the town.

There *is* tremendous energy at MOCA and LACMA, but you feel it more in the building programs than in the exhibition programs. The artistic taste at both museums is based on careful readings of current trends. In NYC terms, MOCA's pose is SoHo hip; LACMA's is Metropolitan Museum middle-of-the-road. Both institutions carry off their programs with considerable élan. But when you come right down to it, the taste is impersonal—something acquired without deep ties to the past. What's driving these institutions toward the twenty-first century isn't an inspired vision of art, but a passion for the excitement—and let's face it, for the status—a booming art scene generates. In the very decade when Southern California's greatest art industry—the movies—is turning out some of the emptiest trash in its history, the folks in Tinsel Town seem to be hungering more than ever for the old-time high culture.

Koshalek—who's been a curator at the Walker Art Center in Minneapolis, director of the Fort Worth Art Museum, and assistant director of the National Endowment for the Arts in Washington, DC, is in close touch with what's happening in L.A.'s contemporary galleries, such as Margo Leavin and Kuhlenschmidt-Simon, both of which show a lot of recent New York art. (East Village art seems to reach the galleries here in less than the five-and-a-half hours it takes to cross the continent.) And Koshalek's interested in giving California artists—especially figures in environmental and light art, like Robert Irwin and James Turrell—a museum where they feel comfortable working out their ideas. Koshalek has the smarts to plug right into what's going on, but that doesn't necessarily make him a judge of art. The view that he and MOCA adjunct curator Julia Brown Turrell lay out in their inaugural show is conventional at best.

Individuals, which focuses on certain phases in the careers of major artists of the past four decades, could have been put together in New York or Paris or Berlin. Despite all the cracks that have recently appeared in the standard-edition histories of postwar art, MOCA presents pretty much the same old lineup, beginning with Pollock and Rothko and David Smith, running through Pop and Minimalism, and ending with Neo-Expressionism. (The larger-than-usual representation of Californians sticks to artists with strong New York reputations.) There isn't one daring choice—not a representational painter like Balthus or Fairfield Porter, not a postwar geometric abstractionist like Burgoyne Diller or Ilya Bolotowsky.

The one-person shows that will be presented as an integral part of *Individuals*—which include Francesco Clemente, David Salle, Elizabeth Murray, and Donald Sultan—do little more than rubber-stamp the taste coming out of the big New York galleries. At MOCA, cutting-edge art has become an establishment phenomenon, as predictable—and well-funded—as the academic art of the nineteenth-century Salons. The superstars of the 1980s, who are produced by Mary Boone and Leo Castelli and a few other dealers, are being packaged here the way Bouguereau and Cabanel were a hundred years ago.

If MOCA's inaugural show could have taken place anywhere in the world, LACMA's new *Spiritual in Art* show reflects a brand of revisionist thinking about Modernism that has triumphed almost everywhere except, to its credit, at New York City's Museum of Modern Art. Despite everything that's wrong with MoMA, its curators haven't yet forgotten that the essence of modern art is a radical transformation in the way artists think about their medium and its relation to reality. LACMA's *Spiritual in Art,* which was organized by curator Maurice Tuchman, seeks to prove that early abstract art has less to do with Cézanne and Cubism than with mysticism and theosophy. Of course Mondrian and Kandinsky were interested in the quasi-religious thought of the late-nineteenth century, but it was the pictorial revolutions of modern art that held the key to their work. LACMA has called in more than a dozen scholars to conduct a kind of ambush of modern art. These footnote freaks don't know the difference between Mondrian's masterpieces and Kupka's oilcloth horrors. They've transformed modernism into a cottage industry, where the bold outlines are lost in a morass of gingerbread mysticism.

This fall Los Angeles is a city of deluxe-produced art events, and content probably isn't going to be much on people's minds. The doubts, struggles, and radical visions at the heart of Modernism have given way to Ph.D. theses and gilt-edged fun; at LACMA and MOCA you can just float through and enjoy the view. It becomes easy to forget what modern art is really about—that is, masterpieces like L.A.'s own Hollyhock House, designed by Frank Lloyd Wright. This rambling Cubisto-Mayan structure, built in the 1920s, is open just a few days a week for tours. Hollyhock stands in semi-decrepitude, prey to vandals, and it's been an uphill battle to raise just $40,000 to reconstruct the living room furniture. While you're at MOCA—where construction costs were in the neighborhood of twenty-two million dollars—you may feel buoyed by the optimism a brand-new first-class building generates. But the image of that rundown Frank Lloyd Wright masterpiece also holds in the mind. What a strange city—so anxious to gift wrap the most fashionable art of the mid-1980s, yet so reluctant to preserve its artistic past. ▽

PASSION MAKES PERFECT

(Continued from page 426)

characteristic determination, Linda tracked down Andrée Putman in Paris to design the bathrooms. Antique glass mosaic tiles were imported from Italy; everything else—the nickel-plated fixtures, the mirrors, even the bathtubs—was brought from Paris. Putman also designed a room with walls of subtly lighted closets and a marble-top table almost ten feet long; this is where the couple lay out their suitcases.

Now that the house is finished, Linda says, "my only struggle is keeping it uncluttered." She will succeed, no doubt. Despite her delicate appearance, she is clearly a young woman of formidable will and discipline, one who moves directly toward her goal, whether it be finishing law school, managing a business (The House Company, which she founded with her sister, Laura Shatz), keeping in shape, or running a house. "I'm happiest when everything is in order," she says. Partly because of that, she leaves no detail to chance: terry-cloth guest robes from the Venetian shop Jesurum; wines logged into a black-leather Cellar Book from Smythson's. She is aided by her courtly majordomo, Ronald Marcelle (who proffers a basket of rolls as if it were a salver of diamonds), and her cook, Michael Otsuka (formerly of Max au Triangle in Los Angeles). Indeed, the nouvelle cuisine chez Taubman is so expert that a close friend calls it "the best food in Michigan."

"For once our life has taken on a certain routine," Linda says, looking about. "It's almost a country house. Very relaxed, very casual—at least for me." And she laughs. ▽

Francesca Stanfill, *the author of "Shadows and Light," is currently at work on her novel "Wakefield Hall."*

"Compare Our Quality, Our Styling, and Our Price."

If for any reason you don't feel our down coats and down jackets are superior to any other coat or jacket in any department store . . .

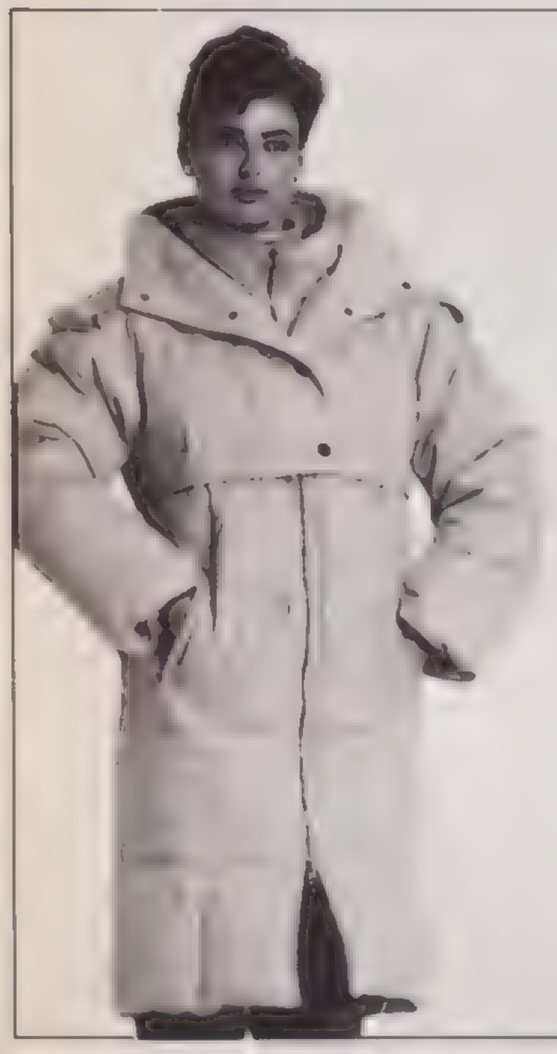
call our toll free number and I will personally send a UPS truck to your home—at my expense—to pick up the coat, and I'll make certain you receive an immediate refund (in full) or exchange.

Like our guarantee, the quality of our down coats and jackets is unmatched. Each coat is skillfully crafted with hand guided stitching, and filled with a SUPERIOR BLEND OF HAND SELECTED WHITE GOOSE AND DUCK DOWN.TCS

Terry C. Gillette
President

I'm proud to offer these down coats and jackets to you at up to 50% off retail prices. No department store markup. No middleman. No expensive downtown rents. And now, The Company Store quality, styling and price with the world's best guarantee . . . an unbeatable combination.

DELIVERY IMMEDIATE
We ship within 24-48 hours.



Contemporary Down Coat

Perfectly designed for up-to-the-minute style. Filled with a SUPERIOR BLEND OF HAND SELECTED WHITE GOOSE AND DUCK DOWN,TCS The Contemporary Down Coat is distinguished by a snap-front overyoke, a unique tunnel collar, large epaulets, oversize shoulders and quilted down-proof cotton/poly outer shell. Designed by and imported exclusively for *The Company Store.*

Colors: Mint, New Pink or White
Style #J631
Sizes: 4, 6, 8, 10, 12, 14
$160 Value
Our Price, **$90**

Women's Down Trench Coat

The timeless design of this traditional favorite is sure to be the fashion hit of the winter. Filled with A SUPERIOR BLEND OF HAND SELECTED WHITE GOOSE AND DUCK DOWN,TCS featuring shoulder epaulets, front rain shields and a full back yoke. The smooth down-proof cotton/poly shell, notched collar and belt complete this up-to-date version of the traditional trench coat. Designed by and imported exclusively for *The Company Store.*

Colors: White or New Tan
Style#J643
Sizes 4, 6, 8, 10, 12, 14
$180 Value
OUR PRICE **$100**

Fit Guarantee

Return it . . . or exchange it . . . for any reason . . . we guarantee the fit or we will send a UPS truck to your house, at our expense, pick up the product and give you an exchange or refund (in full).

The Company Store®

TO ORDER OR TO REQUEST A FREE CATALOG CALL TOLL FREE 1-800-356-9367, Ext. F908, or use our coupon (call 7 days a week).

Continental Down Jacket

A modern day classic. This waist-length down jacket if filled with A SUPERIOR BLEND OF HAND SELECTED WHITE GOOSE AND DUCK DOWN.TCS Its smooth down-proof cotton/poly outer shell features slash zipper pockets and a stand-up, down-filled collar. The asymmetric front zipper and raglan sleeves will dress you in style. Designed by and imported exclusively for *The Company Store.*

Colors: New Pink, Mint or Lavender
Style #J633
Sizes:4, 6, 8, 10, 12, 14
$120 Value
OUR PRICE,**$65**

Date _____ ☐ Payment enclosed (check or money order)
We accept: ☐ MasterCard ☐ VISA ☐ American Express ☐ Diners Club
Acct. No. _____ Ex. Date _____
Name _____
Address _____
City/State/Zip _____
Daytime Phone (_____) _____

ITEM	STYLE #	COLOR	SIZE	QTY	PRICE(ea.)	TOTAL

Subtotal =	
For delivery in IL-5% tax =	
Ship., Hdlg. & Insur. -$2.50 per item =	
*Federal Express Service =	
TOTAL =	
For delivery in WI-5% Tax =	
Total for delivery in WI =	

FREE Catalog RUSH

☐ *We ship UPS ground service unless you request otherwise here. Federal Express Service add $8.50 to your order.

SEND TO: The Company Store, Dept. F908, 500 Company Store Road, La Crosse, WI 54601. Our down is supplied by United Feather and Down, America's premier down processor.

TOM GERVASI

(Continued from page 413)

JAS: *Does "superiority in nuclear weapons" have any meaning any more? Can either the United States or the Soviet Union make the claim?*

TG: Despite the fact that we say they have it, *we* have superiority by almost every measure. But to answer the first part of your question: No, it doesn't matter in the least, and it hasn't for a long time. The fact is: The Soviet threat is real, but not nearly as dangerous as our threat to them.

JAS: *I know they have more ballistic missiles than the United States . . .*

TG: That's an example of selective information. We carry many, many more warheads on our ballistic missiles, and if there's any area of military capability in which numbers really do make a difference, that's it. We have about four thousand more deliverable strategic warheads than the Soviet Union. But in political terms, saying that the Soviets are superior is the only way to justify our enormous defense budgets, about $300 billion a year currently. Reluctance to engage in realistic nuclear-arms negotiations, refusal to enter into a comprehensive test ban, almost every aspect of our military policy is justified by this primary misstatement that the Soviets are stronger militarily, when it wouldn't matter if they were.

JAS: *That's the theme of your new book, "The Myth of Soviet Military Supremacy," but Caspar Weinberger tells us a different story of what there is to fear. Am I to believe you as an act of faith?*

TG: No. I think that's just what everybody should avoid. You hear one thing from administration spokesmen, and you hear another from critics. When you see the whole picture, the facts aren't really a matter of dispute between the spokesmen and the critics. The disputes feed on incomplete information. Ask Caspar Weinberger, "Do we, sir, have four thousand more deliverable strategic warheads than they do?" He would have to say yes. He might add, "That's not the point, however," suggesting that ours aren't as large as theirs, and therefore not as effective—even though this isn't true. Our smaller warheads are more lethal.

JAS: *What are the good sources? How can we get the best information?*

TG: I wouldn't stick simply with our government. For example, the Central Intelligence Agency differs widely from the Pentagon in its estimate of how much military power the Soviets really have. In fact the CIA agrees with many of the sources used for my book, and I've also used the CIA as a source. Not all of their material is public, of course, but there is enough so that we can decide for ourselves what the questions are, and look deeper. Some of the best information comes from Congressional testimony, from West European governments, and from private organizations like the Center for Defense Information in Washington, DC, and the Stockholm International Peace Research Institute in Sweden.

JAS: *Why shouldn't we be comfortable with deterrence theory, the concept that one nuclear military power cancels out another?*

TG: Deterrence seems a safe situation. We each have a retaliatory force of missiles based at sea in submarines that cannot be located, targeted, and destroyed. Neither superpower can launch anything at the other without risking overwhelming destruction, or what the theoreticians call "unacceptable levels of damage in return." But I think that the theory was better in its initial stages, when the technology was much simpler.

JAS: *Does that mean that deterrence is destabilized at this point?*

TG: The situation is becoming destabilized. We're now refining the accuracy of our missiles to such a degree that a small weapon can destroy any structure that anybody can possibly build. It's now only six minutes to Moscow from Pershing II bases in West Germany. Accidental war is much more possible. I don't mean that early-warning systems can't handle all the possibilities currently confronting them, but we're fast approaching the point where more sophisticated weapon systems are going to be beyond the capacity of both man and machine to control.

JAS: *What about the possibility of a first strike?*

TG: A first-strike capacity means that one superpower can unleash a minimum of weapons and successfully destroy all of its adversary's retaliatory forces. Right now, as long as each side has submarines ready to retaliate, that's not possible.

Nevertheless, the government does have plans for striking first, even though its public policy is that it would only retaliate. The government comforts us with assurances that such plans are intended to destroy only military targets. But there are sixty military targets in Moscow, and eighteen in New York City.

JAS: *Isn't this supposedly rational conversation about nuclear weapons we're having absolutely irrational? Shouldn't our subject be risk reduction? What about President Reagan's strategic defense initiative (SDI, or "Star Wars")? Haven't we, as well as the Soviets, been working on that concept for years?*

TG: One presumes that since our strategic defense initiative involves space defense against ballistic missiles, that's what theirs involves. But, in fact, theirs involves defense against bombers. We began a program like that back in the mid '60s, but when we realized it wasn't going to be effective, we dismantled it. They are nowhere near us in particle-beam research, laser research, and many of the other sophisticated, probably impossible technologies on which a ballistic-missile defense theoretically relies.

JAS: *What about the President's offer to share our SDI technology with the Soviets after we've invested billions of dollars in development?*

TG: I see a lot of trouble with that. The military just couldn't bring itself to turn over to the Soviet Union everything we've learned, particularly if it actually might give us some sort of "advantage." As for the Soviets, how would they know that we had shared all the technology? How would we know that they shared all of theirs? Who is going to trust the other for this sort of thing?

JAS: *What's the most compelling argument you can present against SDI?*

TG: That it doesn't work, and probably never will. Its stated purpose is to create, I quote the President now, a system that "could intercept and destroy strategic ballistic missiles before they reached our soil or that of our allies." The Fletcher Commission, assembled to judge the feasibility of the technology, reported that unless most Soviet missiles could be destroyed in the first stage of their flight to the United States, no defense of our population would even theoretically be possible.

JAS: *I read recently that 73 percent of poll respondents believed that both the Soviets and the United States cheated on treaties, including SALT II. Is verification currently inadequate?*

TG: No, verification on both sides is excellent. Ours again is superior; our technology is quite impressive. I don't think that there is much evidence that the Soviets have been cheating, and we too are within the constraints of the treaty at this time, even though we seem to plan to violate SALT II by building the MX.

JAS: *Can there be an arms-control treaty before the end of Mr. Reagan's second term, or even before the end of the decade?*

TG: I think there could be a new treaty before the end of the decade, although I don't think there could be one before the end of the current Administration's tenure. While there's been a great deal of talk about reducing nuclear weapons and many offers, the offers have been so deliberately inequitable that the Soviets had to refuse, and all of them are based on the myth that they are ahead of us in some significant military sense. I don't think that there's any sign that we're willing to reduce, when this administration has already planned the production of seventeen thousand new warheads, and only about six thousand are intended as replacements for those we now have.

JAS: *At the arms-control talks in Geneva that collapsed in 1983, there was disagreement over so-called strategic nuclear weapons. Would you explain why they are contested?*

TG: There are two definitions of a "strategic" weapon. The Soviets define it as any weapon that can reach targets in an adversary's homeland. We define it as any weapon of intercontinental range. Russian weapons of less than intercontinental range cannot reach targets in the United States from their launch points in the Soviet Union. They could reach us if it were possible to base them closer to the United States, but the Soviets would need access to bases somewhere, such as Cuba. They have no such access.

We, on the other hand, do. The United States can place medium-range nuclear weapons in the "European theater"—that is, with our NATO allies—and has done so. Cruise and Pershing II missiles have been based in Europe within range of Moscow. By declaring that they were only for NATO's defense, and by refusing to include them in negotiations for "strategic" weapons, we have created a basic inequity that has made it impossible to negotiate reductions.

JAS: *What should be the aim of arms control: freeze, reductions, or limitations on future growth and development?*

TG: I think there should be limitations on technology, and limitations on areas in which weapons are deployed, such as space, Europe, or any nuclear-free zone that any nation or group of nations or alliance or continent should wish to create. I think that there should be an immediate freeze on deployment of all weapons, a freeze on the production of new ones, a freeze on the production of the raw materials—that is, plutonium and uranium. We should try to create a centralized world authority that could be operated under the United Nations, which would accept weapons for disposal. This authority could create its own verification commission. Until all of the above is done equitably and all nations are included, we're going to live in fear.

JAS: *Isn't it utopian to hope that the world might one day dismantle all its nuclear weapons?*
TG: The only dreamers are those who think the world can survive if it doesn't dismantle them. There is nothing utopian about planning to do what we must do. It is our only chance.

JAS: *Is there a danger of a "private" nuclear bomb being developed? I've heard that it takes only $250 million to purchase a nuclear reactor.*
TG: It takes much more—and very special access to guarded materials and technologies. It would require the cooperation of a government.

JAS: *When I read Jonathan Schell's book, "The Fate of the Earth," in 1982, it seemed to me that his elegiac essay on nuclear holocaust—that insistent, curiously rhythmic description of how a nuclear bomb works—would transform public thinking into action. But it didn't, nor did the dramatic 1982 Freeze March, or the earlier Ban the Bomb movement, or television programs on nuclear catastrophe like "The Day After." Is it that we're emotionally burned out by what W.H. Auden called our "Age of Anxiety"?*
TG: That's exactly it. Helen Caldicott has pointed out that all of us are filled with denial. One of the things we do, because the bomb is so terrifying, is simply shut it out of our minds. We tell ourselves that nuclear macho is a world of fantasy, it isn't real—nuclear war will never happen.

I think another problem is that there are large interests in our country that don't want people to behave any other way. Government and the defense industry have a great stake in public inaction. They think that somehow they can handle this situation indefinitely. They've invested a great deal of faith in something irrational.

Government, we believe, serves the people, but in fact, it obviously serves many other interests that often conflict. So it's only when people get charged with a purpose that a government really responds. We've seen it in this country at various times. In 1963, mothers got very angry about above-ground testing because strontium-90 was falling into babies' milk, and it ended. And of course there was Vietnam.

JAS: *What are the tools and the weapons available to concerned citizens?*
TG: One promising thing about the situation now is that the world is an open society in ways that governments and large interests cannot control. There are satellites beaming broadcasts back and forth, and news organizations that want to get the latest thing happening almost anywhere. There's awareness of what is going on in other countries, unless their governments can completely seal off the news, as we like to say they do in the Soviet Union. But I don't think even Moscow is quite so successful any more; we have Radio Free Europe and other stations beaming in all the time.

The thing is, there's interaction, so if a country's populace is really unhappy with what's going on, they can get out in the streets and demonstrate their feelings. There's a court of world public opinion, and once the world knows that people are against a government, the whole equation changes.

The nuclear-freeze movement changed tactics after June 1982 when there was that great walk in Central Park—700,000 people, the largest political demonstration in America's history. Activist groups have told me they feel its more important to devote their attention to grass-roots organization, and to lobbying in Washington, than to demonstrations.

JAS: *Do you agree?*
TG: No. As far as I can see, public demonstrations are the only effective means of asserting the public will—the one course of action that makes the government embarrassed to deny you a voice. We must raise our voices again. It's entirely up to us. If we lead, leaders will follow.

JAS: *What would galvanize us to take that kind of action again?*
TG: The realization that public action is absolutely necessary, that it is the only real means of ending the arms race, and that we are in great danger if we don't end it soon. ▽

FRAN LEBOWITZ ON SIN

(Continued from page 419)

late 'sixties, the American middle class is tempted with the idea of fun in the form of sex as sport. Sex as a game. And absolutely in no way was this manageable within the context of middle-class family life. This tight family unit cannot accommodate a lover. It is financially impossible. There's no staff to take care of it. There's not even room in the house for it. The husband and wife are probably sharing a bedroom. They constantly confront one another with their romances because they don't have the room not to.

In the upper class, where infidelity is allowed, a certain amount of discretion is used between husband and wife, because even if deep emotions are not involved, people are still sensitive in regard to this matter. So if a rich man goes out with his girl friend, he doesn't have to then go home and get into bed with his wife. He may not even have to see her at breakfast. It makes it easier. The whole thing is easier.

Now, the upper class in America is allowed to behave this way because there are so few of them. But it is important for the country that the middle class leads the most boring life. It is essential. The country cannot work unless the middle class is in this prison. When the majority of middle-class people began taking sexual license, behaving the way the upper—and lower—classes have always behaved, they didn't know how to do it. They didn't know how to fit it into their lives. They'd fall in love. They thought they had to tell their husbands or wives. They brought the children into it. There is just not enough room in the average middle-class family for this sort of thing. Children are all around you. They are always with you.

There's much more distance between parents and children in upper-class life; there are people to take care of the children; the adults don't have to eat with the children. It's easier, especially if you're behaving in this way that we're talking about. In the middle class, you all have to eat breakfast and dinner together, and you're mad at each other. It makes life difficult for children in the household. It doesn't work. That doesn't mean it's a sin. It just means it does not work. It does not work in a middle-class marriage if there's sexual infidelity.

AA: *Do you think there's such a thing as an unclean thought?*
FL: Yes. An example of an unclean thought is, "Maybe I should go to law school."

AA: *Would having a sense of sin bring some color and drama back into our lives?*
FL: A sense of sin provides power and drama only if it doesn't have to compete with music videos. Is it possible to have a concept of sin in such a technological society? It is not possible. What people forget is that a very highly developed sense of sin was kind of the entertainment of the Middle Ages. People don't realize the kind of lives people led then. Most people led lives like animals. Their lives had to do totally with physicality, with not starving to death, not freezing to death, not dying of thirst, not dying of the pox. This was life. Life was about not dying. It was a very simple notion of life.

So any concept at all was interesting and dramatic—anything that didn't have to do with digging turnips or hunting deer or killing Indians. When most people led this very elemental sort of life, religion was entertainment. Religion was sex. Religion was the only place in which sex was exciting. It wasn't exciting to have sex with your husband if your husband was a peasant and you were a peasant, and you both spent all day digging turnips and trying to keep your babies from dying. This wasn't Nick and Nora Charles. This was not glamour. It is probably the fault of religion that sex became glamorized to begin with. At least for the majority of people.

There was of course the exception of court life where sex was intrigue because all of court life was intrigue. But outside of the court, sex without religion would have had no cachet at all. What made it fun, what gave sin its drama, was the punishment. They really knew how to punish then. None of this going to jail, sitting around watching TV. No group therapy, sitting in a circle and saying what your father did to you. This was stocks, hanging, tarring, feathering. This stuff has a lot of drama. Life was a Clint Eastwood movie for these people. Life was dangerous.

We're beginning to get back to this kind of medieval thinking about sin by having a fatal venereal disease like AIDS. All venereal disease used to be fatal, which was great for the sin-mongers, because if you had sex with someone who had a venereal disease, you died. Now we have

(Continued on page 470)

FRAN LEBOWITZ ON SIN

(Continued from page 469)

this again. As soon as we get this new disease, instantly these people start piping up, "God is punishing you, God is punishing homosexual men because it's a sin to be a homosexual, and that's why they have AIDS." But many venereal diseases that are now cured with a shot of penicillin were fatal diseases. And they were horrible diseases. You didn't just have sex and drop dead. I mean, your ears fell off. Horrible things happened to you, the way horrible things happen to you when you have AIDS. People perceive this as a punishment because it's the consequence of behavior they perceive as sinful. But I think of it as bad luck. Because it is the wholly unintended consequence of behavior I perceive as having no moral implication at all.

AIDS is bad luck. Terrible luck. It's the worst luck you could have. But that's all it is. This is intolerable to most people because it is random. Randomness scares people. Religion is a way to explain randomness. It's an attempt to impose order on an impossible-to-order situation. There was a book called *When Bad Things Happen to Good People*. This was supposedly a book for adults. Why do bad things happen to good people: this is a sentence that I would never expect to hear from anyone over three feet tall. Why do bad things happen to good people? Bad luck. Life. Bad things happen to good people for the same reason that bad things happen to bad people. It's just bad luck. Good things happen to good people. That's just good luck.

Now, of course, there is much more bad luck than good luck. There are more bad people than good people. There are more bad haircuts than good haircuts.

AA: *Do you think that censorship is a deterrent to sin?*
FL: I think censorship is a sin. I assume you mean censorship of pornography?

AA: *Censorship of pornography or of whatever is considered to provoke people to sinful or criminal acts.*
FL: I wish I thought that books had that power. I would like to provoke someone to any kind of act. I realize that people want to censor movies and TV shows and rock & roll records now. What an idea. The point of rock & roll music is that it's supposed to incite you. That is also the point of pornography. It's supposed to incite you to fantasy, not behavior. That's its job, and I think it does it very well.

I think that the movement in this country to censor material perceived as pornographic is one of the single most dangerous things happening. I think it's been done to distract people from what's going on in government, the fact that the economy is not in very good condition, and it works. I think it's always easy to distract people's attention with talk of pornography because you're talking about sex. Censorship is an excuse to talk about sex.

But I don't think that any form of pornography, no matter how unusual it is, has the slightest effect on the behavior of adults. I would agree that children should not be exposed to pornography, because they can't make any distinctions, but I would rather have children reading pornography than have the government allowed to make those decisions. Especially the government in the form of the Meese Commission, which spent a good deal of time—an excessive amount of time—poring over the more esoteric forms of pornography. That's probably the most reading those people had ever done in their lives. I'd rather there be four thousand porn-movie theaters than one censor. It's too dangerous. Who would make these decisions is the problem. The problem is there's no one with the exception of myself that I would trust.

I just don't believe that there's any correlation at all between behavior in the society and pornography. If someone could prove to me that one rape was caused by someone looking at a pornographic picture, I still wouldn't be in favor of censorship—but I don't believe you could prove even that.

AA: *They claim they can.*
FL: Here's how they claim they can: they get a witness to testify to it. I have seen on TV these born-again Christian rapists. They come on TV and say, "I used to sin and now I'm not a sinner any more. Yes, I used to look at pornography, and one day I was looking at these pictures, and I went out and raped an old lady," or "I went out and raped a little girl."

Look at whose word we're taking. I'm not interested in what a convicted rapist has to say about anything. I'm not interested in why he did it. I'm not interested in the opinions or psychological motivations of convicted felons. I don't think we should have them on TV. They shouldn't be rewarded for their crimes by being on television. In this society, going on TV is a reward. It should be in the sentence: "... and you can never be on television." That would probably be more of a deterrent than going to jail. If the punishment were that you could never be on TV, people would stop committing crimes.

Wouldn't it be a pleasure never to have to see those Watergate people again? They should not be allowed any media attention. The sentence could specify: "You can't write a book." Or, "You can write a book, but you can't publicize it." Make them go through the hell of writing it without being able to do the talk shows. In fact, just making somebody write a book—"You have to write a novel"—that would be a good deterrent. There are worse things than being in jail.

AA: *Do you have a conscience?*
FL: Yes, I have a very strong conscience.

AA: *Can you describe it? Does it have a nickname? What does it look like?*
FL: It's a conscience, not a pet.

AA: *It's not like your muse?*
FL: I don't have a muse. I have a car. At the time, I thought I was making the correct choice.

AA: *When the voice of your conscience speaks, what do you do?*
FL: Interrupt. I don't think my conscience is separate from my other thinking capacities. It's not possible to think without a conscience. Now, I realize that for most people, a lack of this is not an impediment in their daily lives because most people don't think. So it is possible to live without a conscience, and prosper, and own your own restaurant. But it is not possible to

think at all.

AA: *If you could commit one virtuous action without effort or sacrifice, what would it be?*
FL: I don't think it's possible to commit a virtuous act without effort or sacrifice. I think the only thing you commit without effort or sacrifice is a nap. I think life is quite arduous, to tell you the truth. Virtue is extremely arduous. Virtuous acts are arduous and expensive.

AA: *Are clergymen more virtuous than lay people?*
FL: I wouldn't think so, but I haven't known very many clergymen. You'd be surprised how few I meet in the normal course of my life. "Meet" is the wrong word. Most clergymen I see are on TV, or they're performing a wedding ceremony. I don't have very much contact with clergymen. I think I'm exposed to probably the very bottom of the barrel of clergymen. Clergymen filled with secular ambition are the ones who are on TV. I don't think that's what is meant by a calling: "And you shall have your own talk show." I guess the very virtuous ones are the ones that you never hear about. Probably the most virtuous clergyman is in Africa saving starving babies. I don't know him. He's not on TV. He's not in *People* magazine.

AA: *The Seven Deadly Sins are Pride, Covetousness, Lust, Anger, Gluttony, Envy, and Sloth. In your opinion, which is the deadliest?*
FL: I guess they didn't make much distinction between pleasure and sin. Sloth, Gluttony, Lust: I think this is not a bad definition of fun.

AA: *What sins would you add to the list?*
FL: Litigiousness. And the coining of phrases by the general public—the invention of modern words. "Accessing." Things like that.

AA: *Have you ever met a truly evil person?*
FL: In fact, more than one.

AA: *How did you know they were evil? Did you call them evil immediately?*
FL: You mean, to their face? Not a good way to behave to an evil person; not a good tactic, with an evil person, to call him evil.

AA: *I mean, did you realize it gradually, or all of a sudden?*
FL: Well, with some people you have advance publicity that they're evil. Some people are known for evil—they've made a career of it—and some people you don't know about until you're already in love.

AA: *Does undue familiarity with the opposite sex lead to sin?*
FL: I think undue familiarity with the opposite sex, or any sex, leads to boredom. It leads, probably, to the other sins—Sloth, Gluttony, Covetousness.

AA: *The ancient Israelites believed idolatry was a sin. Do modern Americans worship false gods?*
FL: Yes, certainly. Not the same ones. They didn't have to contend with the media then. In this country, I would say you have worship of celebrities and of rich people. "Worship" may be too strong a word. "Obsession" is better. When people worshipped idols, they were under the protection of the idol. They could actually have a relationship with the idol. They could go to it and embrace it and ask it for things. They had much more of a relationship with those idols than people now do with Don Johnson. You see, that's the difference between being obsessive and worshipping. Worship is a two-way street. Obsession is a one-way street. It's a more dangerous thing.

AA: *Why does the Old Testament show Eve giving the apple to Adam instead of vice versa?*
FL: Because that's the way it happened. If you look at the videotape, you'll see. Adam said, "Honey, where do we keep the apple?" Then Eve said, "Here it is, right in front of your face. If it was a snake it would have bitten you."

AA: *Can you explain original sin?*
FL: I'd like to come in contact with an original sin.

AA: *If you were God, what punishments would you devise for sinners in the afterlife?*
FL: I wouldn't wait that long.

AA: *What are your personal strategies for overcoming temptation?*
FL: Take a nap. Go to sleep. While you're sleeping you cannot be doing anything bad. I don't find myself in the position of resisting temptation that often, to tell you the truth. I am more of an accepter of temptation. In fact, I am often a seeker of temptation.

AA: *How are the sins of youth different from the sins of age?*
FL: They're more fun. The sins of age are pale imitations of the sins we commit in youth. They're memories and also they're replicas. You're just doing them again. They don't have the same charm when you're older. The reason people usually behave better when they get older is because they are too tired not to. It's exhausting being an adult.

AA: *Why do sinners prosper?*
FL: Because they're the ones who collect the wages of sin. Sinners prosper because they'll do whatever has to be done to prosper. They are not inhibited by ethics and morality. The fastest way to success—the only way to large success, I think—is a lot of energy and a lack of morality. People who are very large successes usually have a kind of nationalist spirit about themselves. They have a zeal that one would associate with a soldier at war, or a crusader. I've heard people describe certain aspects of their career as if they were describing the invasion of Normandy. There is a great goal in mind, even though what they're doing is quite trivial—trying to become the chairman of the board or whatever.

You have to think of yourself in that way to be very successful. Otherwise, you might get distracted by real life around you. Everybody who achieves anything of size is a very devoted person. He's just very devoted to himself.

AA: *Molière said that to sin in private is not to sin at all. Do you agree?*
FL: We have always when discussing Molière to take into consideration the unfortunate fact that he was French. We have to realize that of course the French idea of sin would have to do with other people finding out about it. The French probably invented the very notion of discretion. It's not that they feel that what you don't know won't hurt you; they feel that what you don't know won't hurt them. To the French lying is simply talking.

One of the things that makes French ideas so hilarious is that the average Frenchman has the sensibility of a courtier. The French don't make a distinction between plotting and thinking. I don't think they make the distinction between hypocrisy and society. And in that way, they're right.

This is also true, by the way, of the Japanese, who are the French of Asia. Their society is also descended from a very complicated system of court life. In Japan, it's even more pronounced than it is in France. Japanese court life was based on Chinese court life—the most elaborate, most baroque, most ritualistic system. In a way, Chinese court life made Versailles look like a Rotary picnic. And Japanese court life is just a copy, a cheaper, more accessible copy of it. Cultures that are patterned on these ways of life have different notions of behavior. In Japan now, it's acknowledged that everyone has two lives. You have your outside life, the way in which you behave, and then you have what really happens underneath it. There are two cultures, is what I mean. A culture for show, and the real culture. This is considered natural and normal, the way life is.

And, of course, this is less true in a place like America, where the society is not patterned on court life. It is, in fact, probably the most distinguishing feature of American life that we believe life is all of a piece. We are the only people that this is true of. That's why other people think of us as naïve—and this belief of ours does make us naïve, and in some cases it makes us stupid. But the fact is there is an element of truth in it. Because we don't have to pretend as much as other people. Life is simply not as dangerous here as it is in other places. We're less afraid of terrible authority because we've never lived under it.

Now what we seem to have in America is a desire for this terrible authority. We can't pass enough laws against ourselves. We can't hand over enough control to the government. It's interesting that during this supposedly very conservative period, this period when conservative politicians are in power, we have had the most laws passed against individual freedom that we've had in my lifetime. Conservatives are supposed to be for less government. We now suddenly have laws that you have to wear a seat belt in your car. If someone comes to your house and gets drunk, it's your fault if he runs over someone in his car going home. The Supreme Court tells you what kind of sex you can have. This is not my idea of small government. What you see are people wanting the government to have more control over their lives. People want to have more rules.

But we still don't have this idea of there being two cultures. We don't have the idea that it is proper to behave differently in different circumstances. We would call this lying, or hypocrisy. In other cultures, they would simply call it life: of course you don't say what you think; of course you don't tell the truth; of course you don't reveal yourself—it's dangerous to do those things. People in other cultures think that Americans, who go around telling everything to everybody, are behaving dangerously. But they're not. They're just behaving unattractively.

AA: *Have you ever met a truly virtuous person?*
FL: Yes, I have met a few. I never called them again, though. ▽

ANOUK AIMÉE

(Continued from page 409)

kept working. She married Pierre Barouh, the actor and singer who played the dead husband in *A Man and a Woman,* and kept working. She married Albert Finney and stopped working for six years. When she started again, it was with Claude Lelouch, in a film about a woman who returns to real life after prison.

In the last few years she has starred in two remarkable, difficult films—Marco Bellocchio's *Le Saut dans le vide* (*Jump into the Void*), and Bertolucci's *Tragedie d'un homme ridicule* (*Tragedy of a Ridiculous Man*)—and made six others. Recently, the advertising and promotion of Emanuel Ungaro's perfume Diva has been centered on her: to this end, she has been photographed wearing Ungaro clothes and looking far more mysterious and meaningful than a perfume warrants. Despite the name of the perfume, the fifty-two films, and the years of stardom, Anouk Aimée is no diva. She travels alone, does her own makeup, and is bereft of any self-promoting patter. She seems at times vague and helpless: at others, she exhibits a warmth and generosity that can smooth out the most raddled situations. And the way she looks, at fifty-two, with no makeup other than black pencil, which she draws over and across the inner edges of her closed eyelids (in the Egyptian manner, like kohl), is astounding, encouraging, and wonderful.

She names the things she can't do without, in no particular order: red Bordeaux, a black pencil for her eyes, her daughter, her animals, her daydreams, her glasses, her nest, her bed, water, solitude, and atmospheres of generosity, openness, and humor. She admits to finishing off an occasional box of chocolate truffles, but remains slender without dieting. On a deeper level, she says the events that marked her life are the war, the birth of Manuella, and her meeting with Fellini. "The fourth," she says, "is the meeting I'll have with the man with whom I'll spend the rest of my life."

Members of her family died in the camps. I asked her if she was particularly conscious of being Jewish in France. "Even in New York," she said.

"Fellini taught me about myself. I started to love the camera; he made me understand things without trying to teach me. He taught me how to know myself, to use my faults, not to take myself seriously, to see things in a real way. Up until then I'd been serious, but not an actress. I knew nothing, in fact.

"The more the years go by, the less I know. But if you give explanations and understand everything, then nothing can happen. What helps me go forward is that I stay receptive, I feel that anything can happen. And a lot of things have happened."

The ambitions she has discarded, she says, are those of being a ballet dancer and of meeting "a man I'd be with my whole life, have six children with, to whom I'd belong completely. It's my only regret. I did nothing to have a career: It's not a word that suits me.

"I like things to come to me. It's one way that I feel loved. When I go toward people or projects, I feel insecure. I don't want to impose myself."

This is instinctive self-preservation, which she says comes to her entirely naturally. "I don't let myself get eaten by people." No one, for instance, has been to her new house. Friends beg and wheedle to be invited for lunch or dinner, but she answers: "It's not finished." She'll say that the garden has white rosebushes and olive trees in it, bamboo and fruit trees. She mentions the dogs and cats, which are known to be numerous, and adds hopefully, "They attack."

To spend time with her is to learn a little about the quiet, receptive way to be a woman; her way of concentrating on a futile moment, a silly exchange, and letting things of greater importance slide by with a silence. It's not a star's infuriating dissimulation; it's a very particular refusal to dot i's and cross t's. A vagueness that can be filled in only by the subjective feelings of the interlocutor, and which—eureka!—must summon reaction rather than assessment. And yet, at the end of the afternoon, Anouk Aimée releases a piece of herself.

"I need love; I'm a romantic, but love is also friendship, and what you feel for children and for what you do. It's not just sentimental.

"And anyway, it's so much better to desire than to have. The moment of desire is the most extraordinary moment. The moment of desire, when you *know* something is going to happen—that's the most exalting. The wait can last a day, a month, a year—no, a year would be tiring. But that's the magic moment, when you've got the most patience and tenderness, and you know the waiting will be over. And the moment you give in to him, it's all anxiety. For a certain type of woman who risks losing her identity in a man, there are all those questions—what is his life? what am I for him? You become a pain in the neck and you're in hell until you get over the questions and past a certain point and know that you really are living a love story.

"It must be wonderful to live for a man," she says: then, "Look at the sunset on that building. That's much more interesting." ▽

THE DOUBLE ADVANTAGE

(Continued from page 440)

Impetus for a couple to embark on a joint fitness program may come from one partner's success. Exercise expert Marianne Battistone notes that many of the men and women she trains at NYC's Regency Hotel Fitness Center first came to her as a result of her work with their spouses. Says one woman who has a standing "date" with another woman to go for a half-hour brisk walk two or three times every week: "I notice a real difference in my energy and enthusiasm when my partner is out of town. Exercising together makes time go faster, effort less noticeable, and helps me to maintain my sense of humor about my workout."

WORKING AT YOUR OWN PACE

Experts emphasize that, just as an individual can benefit from an expert's advice before beginning a new exercise program, partners who want to work out together should also start by getting their physician's clearance and consulting a personal trainer who can help them to work out a partner program, which can be tricky to set up. "Each person has strengths and weaknesses and a different sense of his or her needs," says L.A. fitness consultant Dan Isaacson, many of whose clients are couples. "Working out together *doesn't* mean doing the same moves side by side; while one person rides a stationary bicycle, the exercise partner can use free weights." Working out together also doesn't mean using each others' bodies as resistance, which is not only much less efficient than free weights or weight machines but can also be very dangerous. "What provides the encouragement," says Isaacson, "is seeing someone else make an equal effort."

SEX DIFFERENCES?

While at one time, exercise may have meant different things to women vs. men, experts emphasize that, in general, this is no longer true. "Fitness basics are the same for everyone, regardless of age or sex," said Kenneth Cooper, M.D., founder of The Aerobics Center in Dallas. "We all need to develop aerobic fitness, strength, and flexibility. What is different for each individual: *intensity* and *duration* of each type of training—*i.e.*, the distance and speed at which you walk and run; the *amount of weight* you use in strength training; the *number of repetitions* you perform. To ensure each partner's safety—and to help achieve individual goals—it makes sense to have specific exercises reviewed by a fitness professional."

Where a pro can also help: in isolating each partner's strengths/weaknesses, pinpointing areas that need extra work—*e.g.*, many women are naturally flexible, but men may need to spend extra time on stretching; a woman, similarly, might want to increase the time she spends on strength work. Also important, says Battistone: helping each partner to make the most of exercise time. "Men may concentrate on building upper-body strength, neglecting lower-body work; women, who often concentrate on 'thinning' thighs and hips, may neglect to balance their workout with time spent on upper-body strength." NYC exercise trainer Stephanie Herman, who acts as a personal fitness "coach" to several couples, feels that the benefits to each exercise partner may be best achieved by working out together twice a week, once a week alone. "Partners benefit from each other but also should get some private exercise time—to participate in an activity the other partner may not need or enjoy."

MAINTAINING BALANCE

In fact, some experts caution against becoming *too* dependent on a partner, ignoring the need to develop *self*-motivation as well. "A woman or man should *never* limit an exercise program to activities that require two people," said Dr. Cooper. Some experts note that restricting a partner program to tennis or racquetball, for example, could be impractical, unrealistic.

Another factor to keep in mind: that most of us benefit—in terms of improvement as well as motivation—from fitness *variety*. Some experts

recommend reviewing a partner program with an expert at least every six months, not just to check on progress but to vary activities.

A CHANGE IN ATTITUDE

Also important: incorporating the change in thinking—about health habits, body image—into other areas of your life. "A couple who exercises together might also want to take a fitness vacation together, either as a way to start a new program or to increase motivation," said Dr. Cooper. Current thinking: that partnering for a week at a spa can be more beneficial than a solo trip in terms of effecting a change in habits, working toward a more healthful life style at home. Family members who exercise together can also support each other's efforts to eat more healthfully, or to eliminate habits such as alcohol intake or cigarette smoking.

Perhaps the strongest recommendation for making fitness a "partnership" comes from experts who have seen the lack of progress when one family member tries to change her life style alone. "The most difficult person to put on a weight-loss diet is a woman whose spouse is also overweight but who doesn't want to change his way of eating," said Barbara Levine, Ph.D., assistant professor of nutrition and medicine, Cornell University Medical College and director, Nutrition Information Center, The New York Hospital-Cornell Medical Center and Memorial Sloan-Kettering Cancer Center, NYC. "The secret of a diet's success, it turns out, often hinges on *support*, especially a spouses's. While the purpose of changing our eating and exercise habits is to benefit our own health and well-being, having the approval and enthusiasm of others can be the difference between succeeding at change—or failing."—SHARI MILLER SIMS

"TEAM" WORKOUT

(Continued from page 440)

activities with Carol—riding a stationary bike, lifting weights, swimming—has not only helped him to recover from his hockey injuries, but has made him a stronger player.

The two admit to a healthy competitiveness. Alt is all for "one-up-manship"—because, for her, she says, it's a great motivator. "If Gresch spends twenty-three minutes on the stationary bike, my goal is twenty-five. But basically, I know I'll never be able to compete with Ron in any strength-related activity; that's not important." What is: "what we learn from each other, the information we share; but more important, the time spent together."

Greschner's benefit: "I've learned more from Carol about taking care of my body than I have during twelve seasons of pro hockey. Carol has helped me to change my eating habits." Proof of a much improved diet: "I've lost twenty pounds," says Greschner, "and I don't feel sluggish."

Carol's payoff: "Ron's the best exercise trainer I've ever had." Their exercises vary, but both prefer unstructured activities or games so "we don't get bored." Because Ron skates all the time, other exercise is like a "holiday" to him. "We had a wood-chopping contest last year," says Alt, "but there's no need to reveal who won."

Added incentive: "Exercise makes you feel good about yourself," says Alt. "When I work out with Ron, it makes me feel even better. We work out our frustrations, our moods together at the end of a crazy day."

Most rewarding for Greschner: "When I was younger, I didn't care about anything except hockey. Now, I have a more balanced approach; sharing it is even more important. Given our hectic schedules, it gives us an extra hour or two together. We *enjoy* that time."

—HOLLAND SWEET

FASHION INFORMATION

Page 48: Earrings at Bloomingdale's Cul-de-Sac; Tabandeh, Washington DC; Nordstrom, Northern CA; at all Caché Stores. **94:** Helen Shaver, sweater and tank top: Brookoff and Mahler for FDR Drive. **128.** From forthcoming book *'Veruschka': Trans-Figurations*. To be published November 1986 by New York Graphic Society and Little, Brown and Company. Reprinted with permission of Little, Brown and Company. **226:** Silk dress, $150. Bloomingdale's. **270:** Victoriana: Plate, one from a cut and overlaid glass dessert service, c. 1865; nut dish, one of a pair, c. 1860; knife and fork, from a set of twelve pair dessert eaters, c. 1860; goblet, from set of six French ale glasses, c. 1850. **274:** Clockwise: Vase, The Metropolitan Museum of Art, Friends of the American Wing Fund 1984 (1984.67); Bookbinding, The Maser Collection, Bryn Mawr College Library, Bryn Mawr; Chocolate pot, Collection of Mr. and Mrs. Jay Lewis; Vase, The Metropolitan Museum of Art, Friends of the American Wing Fund 1984 (1984.425); Library table, The Metropolitan Museum of Art, Purchase, Gift of Mrs. Russell Sage, by exchange, 1972; Majolica plate; Collection of Barbara Jacobson; Screen, Collection of Margot Johnson. **356:** Photos, as they appear clockwise, from top left: Betsey Johnson black cotton dress, $68; Genie black satin bag, $20; bow pin $80, José Barrera. Bracelets (moving up arm) by Femmina, $45-60 each; Roxanne Assoulin, $80; Kirks Folly, $65; Jay Feinberg, $135; Kirks Folly, $120; Savvy by Swarovski, $50. Christopher Morgenstern dress, $520, Isaac Manevitz for Ben-Amun earrings, $80; ball bangles, $36, by Roxanne Assoulin; black pumps, $175, Anne Klein. Bow earrings on shoes, $70, pair; rings, each $17-22. All, Kenneth Jay Lane. Hair clip, $120, Ann Moore. All prices approximate. **368-369:** skirt, $250; shirt, $280. Macy's, Herald Square; Dayton's; Hudson's; I. Magnin. Belt, Louis Dell'Olio for Anne Klein & Co. Sakowitz. **370:** Earrings, Marina B., NYC. Rings, Fred Leighton Trump Tower, NYC. **371:** Turnout also at Rachel Broumand, Indianapolis IN; Frances Wright. Memphis TN; Jamie, Nashville TN. Earrings, Ted Muehling. Artwear, NYC. Belt, Donna Karan New York. Saks Fifth Avenue. **372-373:** Belt, Calvin Klein. Bergdorf Goodman. **374:** Turnout also at Hartly, Westwood NJ; Catch in The Rye/Catch 2, Rye NY; Harold, Minneapolis MN; Nordstrom, Portland OR. Belt, Donna Karan New York. Bloomingdale's; Neiman-Marcus; I. Magnin. **375:** Turnout also at Martha, Palm Beach and Bal Harbour; Poupee, Palo Alto CA. Tunic at Neiman-Marcus. Wrist to cuff: Bulgari. Barry Kieselstein-Cord Salon at Bergdorf Goodman. Time Will Tell, NYC. Bag, Louis Vuitton NYC and Beverly Hills. Belt, see stores listed on turnout. Rings, Helen Woodhull, NYC. **376:** Shirt, $47. Paul Smith Sportswear. Barneys New York. Pants, Liz Claiborne, $80. Altman's. Belt, Paul Stuart, NYC. Rings, Helen Woodhull, NYC. **377:** Cotton raincoat. Watch, Time Will Tell, NYC. Rings, Helen Woodhull, NYC. Pinky-ring, Fred Leighton, NYC. **378:** Rings, Helen Woodhull, NYC. Belt, Polo/Ralph Lauren Leathergoods. Polo/Ralph Lauren, NYC. To order at Marshall Field's. Bag, Louis Vuitton, NYC and Beverly Hills. **379:** Turnout also at L'Armoire, New Canaan CT; Marissa Collections, Naples FL; La Bottega, Sun Valley ID; Eleanor Keeshan, Los Angeles. Belt, Polo/Ralph Lauren Leathergoods. Polo/Ralph Lauren, NYC. To order at Marshall Field's. **382:** Accessories, Chanel. **383:** Accessories, Yves Saint Laurent. **384:** Accessories, Emanuel Ungaro. **385:** Accessories, Emanuel Ungaro. **386:** Accessories, Valentino. **387:** Accessories, Yves Saint Laurent. **388:** Stockings and shoes, Valentino. **389:** Silk by Besson. Accessories, Yves Saint Laurent. **390:** Accessories, Emanuel Ungaro. **391:** Earrings, Emanuel Ungaro. **392-393:** Jacket also at Cinnamon Rainbow, Orleans MA; Scuba Point Travis, Austin TX; Dive & Surf, Redondo Beach CA. Thong also at The Endless Summer, Paramus and Short Hills NJ. Glasses, Claude Montana by Alain Mikli. Gruen Optika, NYC: Available at LensCrafters. **394-395:** Suit also at Neiman-Marcus. **396-397:** Suit at Evelyn & Arthur, Palm Beach. Glasses, Alain Mikli. **408-409:** Hair, Edward Tricomi. **410:** Hair & makeup by Chase Aston. **411:** Groomer: Wendy Osmundson. **426.** Makeup: James Theadford Weis for Bumble & Bumble. **428-429:** Dress also at Caritta, Beverly Hills CA; Helft, Los Angeles CA. Earrings and cuff, Gloria Lomas. Artwear, NYC. Bag, Rafael Sanchez. Henri Bendel; Joseph, Memphis TN; Jere Scott at Stanley Korshak, Chicago. **430:** Bracelet, Wendy Gell Jewelry. Shirley Allen, Sanibel Island FL. **431:** Dress also at Montaldo's; Valentino Boutique, Ontario, Canada; Femina, Scottsdale AZ. Earrings, Wendy Gell Jewelry. Rings, Kenneth Jay Lane. Bag, Judith Leiber, Bergdorf Goodman. To order at Neiman-Marcus, I. Magnin. **432:** Dress also at Frederick & Nelson, Seattle. Earrings, Jose Barrera. Lord & Taylor. Bracelets on table, Deanna Hamro. Christian Dior Legwear. Shoes, Garolini. **433:** Dress also to order at Gidding-Jenny, Cincinnati OH and Indianapolis IN. Rings, Kenneth Jay Lane at Trump Tower, NYC and Beverly Hills. Bag, Chanel Boutiques NYC; Dallas; Beverly Hills; Honolulu. Leg Looks by Burlington. Shoes, Valentino Night. **434-435:** Jewelry, Gloria Lomas. Artwear, NYC. **438-439:** Manicure by Elisa Ferri. **440:** Her cotton/Lycra leotard and pants, Ralph Lauren Bodywear. Tank $34 and pant, $26. Bloomingdale's. His clothes, Dec. at the Gap. Both models; Burlington socks. Bacon's, Louisville KY. Shoes, Reebok. Exercise bicycle. Tunturi. Hair, Gad Cohen, Gad Studio, NYC.; makeup, Elisabeth Drabinski. **441:** See info. page 440. **442-443: 1.** Watch at Aaron Faber Gallery, NYC. Sonia Rykiel angora/lambswool sweater. $415. Sonia Rykiel Boutique, NYC. **2.** Watch, $125. John Wanamaker; Bullock's; Macy's, San Francisco. To order at Bloomingdale's. Calvin Klein wool sweater. $220. Barneys New York. Manicures, Elisabeth Drabinski. **3.** Watch, $1050. Kenjo Fine Jewelry & Watches, NYC; Rainbow Jewelers, Miami; Smart Jewelers, Lincolnwood IL; Tiffin's, Las Vegas NV; Bubar's, Jewelers, Santa Monica CA; Wales & Company, Maui and Kauai HI. Watch strap at the watch repair department at Saks Fifth Avenue. **4.** Watch, $695. Cellini, NYC; Hamilton Jewelers, Palm Beach FL; The Goldsmith Ltd., Chicago; Zadok Jewelers, Houston; Pepi Fine Jewelry at Caritta, Beverly Hills; Shreve & Co., San Francisco. **5.** Tourneau, NYC and Bal Harbour; Richard D. Eiseman at Frost Bros., Dallas and Corpus Christi TX; Fred Joailler, Beverly Hills. **6.** Antique

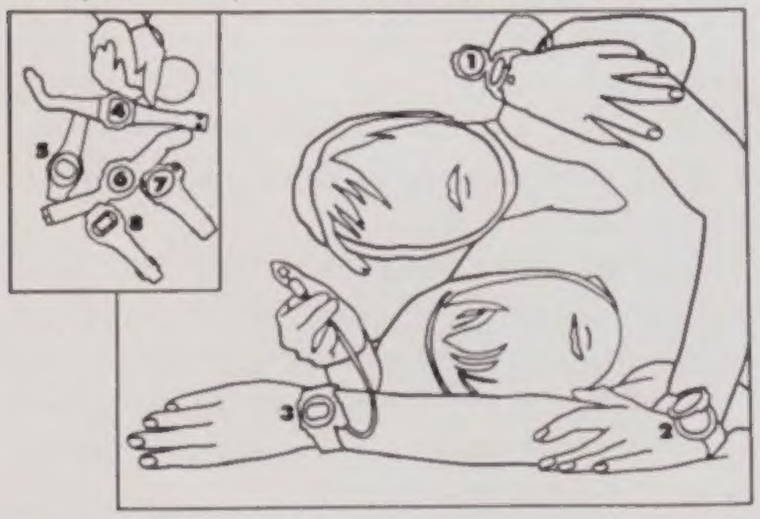
442 443

watch by Movado Watch Corporation. **7.** Fred Joailler, NYC; Trabert & Hoeffer Jewels, Chicago; William Nobel Rare Jewels, Dallas; Princess Ermine Jewels at The Beverly Hilton Hotel, Beverly Hills; Shapur Jewelers, San Francisco. Manicures, Josephine Allen for Nails by Josephine. **444-445: 1.** Watch, $950. Kenjo Fine Jewelry & Watches, NYC; Perry Jewelers, Waterford CT; Complements, Natick MA; The Watch Works, Chicago; Geoffrey Roth, Sedona AZ; Prince Orloff & Son Jewelers, Fresno CA. **2.** Watch, $1800. Wempe Jewelers, NYC; Maier & Berkele Jewelers, Atlanta; Smart Jewelers, Lincolnwood IL; Richard D. Eiseman at Frost Bros., Dallas & Corpus Christi TX; Sidney Mobell Fine Jewelry, San Francisco. **3.** Watch, $95. Kenjo Fine Jewelry & Watches, NYC; It's About Time, Atlanta; Carter Jewelers, Chicago; Hamilton Jewelers, St. Louis MO; Feldmar Watch and Clock Center, Los Angeles. Caps, Body Glove. Manicures, Elisabeth Drabinski. **4.** Watch, $40. Where to buy, call 1-800-for-timex. *(Continued on page 474)*

FASHION INFORMATION

(Continued from page 473)

5. Watch, $150. For stores see number 3. **6.** Watch, $420. Atlantis 2, NYC; Westchester Dive Center, Portchester NY; Orbit Marine, Bridgeport CT; Dive N' Surf, Redondo Beach CA; Sports Chalet, La Canada CA. **7.** Watch, $220. Fortunoff, NYC; Westbury; Wayne; Paramus NJ. **8.** Watch, $50. Macy's, Herald Square, electronics dept.; JByrons, Florida; The Broadway; Mervyn's. Glasses at Macy's Herald Square. Manicure, Josephine Allen for Nails by Josephine. **446:** *Miami background:* Interior designed by the architectural firm Arquitectonica—in their signature high tech/Art Deco style—for Colson Hicks & Eidson Law firm, Southeast Financial Center. Adrienne Vittadini: Turnout also at Garfinckel's; Neiman-Marcus; The Denver, Denver CO. Skirt, Balliet's. Earrings, Janis for M & J Savitt. Barneys New York. Cuff, Robert Lee Morris. Late Nov. at Bergdorf Goodman. Square cuff, Patricia von Musulin, Barneys New York (to order). Bag on floor, Prada, NYC. Donna Karan also at Jimmy's, Brooklyn NY; L'Armoire, New Canaan, CT;



444 **445**

Nan Duskin, Philadelphia and Baltimore; Rachel Broumand, Indianapolis, IN; Aversa, Milwaukee WI; Tootsies, Houston; Nordstrom, Oregon. Bracelets, Patricia von Musulin. Barneys New York (third cuff to order). Stockings, Round-The-Clock. **447:** Turnout also at Nan Duskin, Philadelphia and Baltimore; Nordstrom, Oregon. Headband, Riviera. Earrings, Cara Croninger. Artwear, NYC. Watch, Cheval by Shannon's Accessories. Wings, NYC. Bracelets, Montes de Oca. Artwear, NYC. Belt, to order at Carlos Falchi, Dallas. Bag, Prada, NYC. 4-wheel drive by Mercedes-Benz (from the Autosalon 2000, Miami, Florida). **448:** Earrings, Janis for M & J Savitt. Bracelets, Jay Feinberg. Saks Fifth Avenue, NYC. Watch, Daniel Mink. Stephen Roth, NYC & Great Neck NY. Bag, Johnny Farah. If, Soho NY; Knit Wit, Philadelphia. **449:** Jacket and pants also at Dress Circle, Pittsburgh; Champagne Taste, Sonoma CA. Glasses, Alain Mikli. Morgenthal-Frederics, NYC. Earrings, Randal Carnes. Bergdorf Goodman. Watch, Daniel Mink. Mishon Mishon, NYC; Feldmar Watch and Clock Center, Los Angeles. Bag, Carlos Falchi/Stephen Dweck. Carlos Falchi, Dallas. To order at Bloomingdale's. **450:** Earrings, Robert Lee Morris. Artwear, NYC. Ascot. Paul Stuart, NYC. Watch, Overseas Products. Bloomingdale's. Middle bracelet, Dennis Higgins. Artwear, NYC. Belt, Barry Kieselstein-Cord. Hat, Eric Javits. Henri Bendel. Shoes, Joan & David. Joan & David, NYC; Bullock's. Red 1986 Mercedes Benz 280E jeep from Autosalon 2000, Miami FL. **451:** Donna Karan also at Eleanor Keeshan, Los Angeles. Earrings, Cara Croninger. Artwear, NYC. Bracelets, Montes de Oca. Artwear, NYC. Bag, Maud Frizon, NYC and Beverly Hills. Stockings, Gamine by James for Easton International. Shoes, Stuart Weitzman. Cricket by the Creek, Huntsville AL; Gus Mayer, Birmingham AL. Calvin Klein. Glasses, Lookinglass. Patricia Field, NYC. Bracelets, Montes de Oca. Artwear, NYC. Belt, to order at Carlos Falchi, Dallas. Shoes, Stuart Weitzman. Cricket by the Creek, Huntsville AL; Gus Mayer, Birmingham AL. **452:** Jacket and skirt also at Frederick & Nelson, Seattle. Tee shirt, Michael Kors. Scarf, The Echo Design Group. Bracelets, Cara Croninger. Artwear, NYC. Watch, Daniel Mink. Mishon Mishon, NYC; Feldmar Watch and Clock Center, Los Angeles. Stockings, Evan-Picone. Saks Fifth Avenue. Sneakers, Keds Corp. Bag on floor, Philip Cantrell. **453:** Body suit at Bloomingdale's; I. Magnin. Bra, $50. Ultima Lingerie, NYC. Earrings and bracelet, Monies. Henri Bendel. Top watch, $275. Strap, Hadley-Kalbè. Watch repair dept. at Saks Fifth Avenue. Middle watch $150. **454:** Denim fabric at Rosen & Chadick, NYC; Stewart Fabrics, Birmingham MI; Fishman's Fabrics, Chicago; New York Fabrics, Pleasant Hill CA. Glasses, Robert La Roche of America. Robert Marc Opticians, NYC. Watch at neck, Overseas Products. Bloomingdale's; ZCMI, Salt Lake City UT. Bracelets, Randal Carnes. Belt, Barry Kieselstein-Cord Salon at Bergdorf Goodman. Stockings, Hanes Silk Reflections. Lord & Taylor. Calvin Klein Footwear. Saks Fifth Avenue; Neiman-Marcus, Dallas. **455:** For fabric stores see info. page 454. Ralph Lauren Handbags. Small bag at Polo/Ralph Lauren, NYC. Drawstring bag, Saks Fifth Avenue. Model's right arm: bracelet, Dennis Higgins. Artwear, NYC. Stockings, Hanes Silk Reflections. Altman's. Shoes, see info. page 454. ALL PRICES APPROXIMATE.

398 **399**

398: Necklace, Bijoux-Bijoux. Top Drawer, College Park GA. Bracelets, Patricia Locke. Jaded, NYC; City, Chicago. Belts, Luna D'Oro. Indios, NYC; Song of the Reed, Vineyard Haven MA. Boots, Shoe Biz at Henri Bendel. **399:** Bag by Rebecca. Obiko at Bergdorf Goodman; Janis, Chicago.

400 **401**

400: Jean Paul Gaultier's wool/cotton sweater and pants. Sweater $645. at Charivari, NYC; Colitti, Millburn NJ; Nan Duskin, Philadelphia; Stanley Korshak, Dallas. Scarf, Yves Saint Laurent. Henri Bendel; Saks Jandel, Chevy Chase MD. Bag, Maud Frizon, NYC. Boots, Charles Jourdan, Trump Tower, NYC. **401:** Zoran cotton velour sweat shirt, $100. Zoran, NYC. Cotton/acrylic pants, Jean Paul Gaultier's Public Collection. $182. Rope, Philadelphia; Poupee, Palo Alto CA. Pierre Cardin Eyewear. Gloves, Donna Karan New York. Neiman-Marcus. Hue Hosiery. Macy's, Herald Square.

402 **403**

402: Sweater, Jean Paul Gaultier. Cap, Whittall & Shon, Macy's, Herald Square; Exit Shops, Florida. Gloves, Donna Karan New York. Bag, Luna D'oro, NYC; Pavo Real, Boston; Washington DC; Chicago. Boots, Thierry Mugler. **403:** Nylon wetsuit, Body Glove, $155. Patricia Field, NYC; Rick's Action Sports, East Islip, NY. Dive N' Surf, Redondo Beach CA. Bag, Frankies Garage. Henry Lehr, NYC; Roxy, Palo Alto CA.

VOGUE PATTERNS *Back views, yardages, details, pages 454-455*

Dress: Yves Saint Laurent for Vogue Patterns #1785 View A. Sizes 8-16. Size 10: 2⅝ yards 60" fabric. $10. Canada, $12.10. **Suit:** Vogue Patterns #9757 View C. Sizes 8-24. Size 10: 2½ yards 60" fabric. $7.95. Canada, $9.70. **Sewing tips:** For dress, shorten and open up back slit. For suit, shorten jacket and trim in contrasting fabric.

1785

9757

EBEL

The Architects of Time

Stainless steel and 18 kt. gold with diamonds. Versatile, thin, elegant. Water resistant. Extremely accurate, very Swiss.
Five year international limited warranty. Intelligently priced.

BAILEY BANKS & BIDDLE

PHILADELPHIA • PITTSBURGH • WASHINGTON, D.C. • ATLANTA

CHICAGO • BOSTON • TAMPA

Judy Carter Howells, 42,
mother, independent marketing
consultant and expert downhill skier.

Tish Hooker, 47,
mother, interior designer
and marathon race walker.

© Germaine Monteil Cosmetiques Corp., 1986 — Photo: Bert Stern Clothes: George Rech Necklace: Marcy Feld Pin, Left Earring: Kenneth J. Lane Right Earring: M. & J. Savitt

Interesting lives
create expression lines.

Firmant des Rides

eases the lines away.

GERMAINE
MONTEIL

macy's/bamberger's